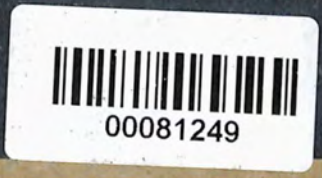
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PAINTING

AND

CELEBRATED PAINTERS,

ANCIENT AND MODERN;

INCLUDING

HISTORICAL AND CRITICAL NOTICES

OF THE SCHOOLS OF

ITALY, SPAIN, FRANCE, GERMANY,

AND THE NETHERLANDS.

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EDITED BY

LADY JERVIS WHITE JERVIS.

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PAINTING

AND

CELEBRATED PAINTERS.

CHAPTER VIII.

THE GENOESE SCHOOL.

BENEDETTO—IL CAPPUCINO.

THE Genoese School does not date from so remote a period as the other schools of Italy; still, a painting by Francesco Oberto has been found, bearing the date of 1368, representing "The Virgin between two Angels." There are also extant some paintings, executed in the fifteenth century, by Giovanni Massone, Carlo del Mantegna, the Semini, and Giovanni Cambiaso, who painted from 1483 to 1515, and whose works are very inferior in point of taste

to those of the great cotemporary masters of other schools.

After the sack of Rome in 1528, Genoa received one of the most distinguished members of the school of Raphael—Pierino del Vaga, who acknowledged the generous hospitality he had received from the Genoese, by endowing their city with a school of painting, in which we distinguish first the three Calvi, then Luca Cambiaso, Bernardino Castello, Giov. Battista Poggi, who painted at the same epoch with Rubens and Van Dyck, and also instructed a great number of pupils, the most celebrated of whom are Valerio Costello, Dominico Piola, Giov. Battista Carlone, Giovanni Benedetto Castiglione, and lastly Bernardo Strozzi, generally known by the name of "Il Cappucino," who, of all the Genoese painters, produced the most numerous works, and conferred the greatest credit on his school. We ought also to mention that Titian executed many works, during three years' residence at Genoa. The Salembeni, and Sorri of Sienna, Agustino Tassi, and lastly, the two Colossi of Flemish painting, Rubens and Van Dyck, might be claimed by the Genoese school.

Giovanni Benedetto Castiglione, better known under the name of Benedetto, was born at Genoa, in 1616, of a family which occupied a distinguished rank in the magistracy. His father had at first intended him as his successor, but when he saw the disposition his son showed for painting, by continually drawing in pen and ink, on the margin of his books, trees, animals, and little houses, he placed him with Giov. Battista Poggi, an inferior painter, whose productions have not come down to us. After the death of this artist, Benedetto passed into the studio of Giovanni Antonio de Ferrari, and a short time afterwards received lessons from the great Van Dyck, to whom he was indebted for his rare skill in portrait painting.

He was soon able to compose several works which did him the greatest honour. With his versatile imagination and his great desire to receive instruction, the young painter could not remain long in the same place; his greatest pleasure was to travel from town to town, and to examine everything worthy of observation. He successively visited Rome, Naples, Florence, Parma, and Venice. It was in the latter town, that by studying the *chefs-d'œuvre* of Titian, of Tintoretto, and of Paul Veronese

he perfected his taste; and it was then he acquired that vigour of colouring and strength of chiar-oscuro which form the distinguishing characteristics of his talent.

Wearied at last with continual change, Benedetto, after leaving everywhere traces of his genius, came to establish himself at Mantua, where fortune lavished upon him all her favours. Duke Charles the First, in order to retain him at his court, assigned him a considerable pension, gave him the use of his carriages, and a studio in one of his palaces. Here Benedetto passed the remainder of his life happily, always occupied with his art; and it was during his long sojourn he produced an immense number of paintings, which are scattered throughout the whole of Europe. He died in 1760, of the gout; violent attacks of which had tormented him for a long time.

This painter, whose pencil was truly prolific, passed from one style to another without difficulty. Nothing is more agreeable, nothing more easy than his manner; it is decided and graceful at the same time. Oriental caravans, shepherds, cattle markets, landscapes representing country scenes with peasants, vine-dressers, and shepherds with their flocks, are the usual

subjects of his composition. When he takes a more elevated flight, and launches into the career of history, his style is that of the best masters of the Roman school, as is shewn by his paintings of "Noah in the Ark," and "Christ driving the Money-changers from the Temple." Benedetto likewise possessed the talent of engraving in aqua fortis; his finest engravings are "Diogenes with his Lantern," the "Entrance of the Animals into the Ark," the "Flight into Egypt," "Christ in the Manger," and the "Raising of Lazarus."

[His paintings are rare in England; at Hampton Court is "A Boy with Puppies," to which his name is affixed. The Duke of Marlborough, the Earl of Shrewsbury, the Earl of Exeter, and the Liverpool Institution possess examples.]

Bernardo Strozzi, surnamed Il Cappuccino Il Prete Genovese, was born at Genoa, in 1581, of the most humble parentage; precise details as to his early years are wanting; all we know of him is, that he studied painting under Pietro Sorri, of Sienna. His progress had been so rapid, that at sixteen years of age he had already produced several works, the success of

which had acquired for him considerable reputation. But, uncertain and irresolute with regard to the career which he ought to follow, as people are at that age, he suddenly abandoned painting, to embrace the ecclesiastic profession. He entered into the order of the Capuchins, and commenced his noviciate in the convent of St. Barnabas, though his parents endeavoured to dissuade him from this resolution. After several years of trial, monastic life displeased him, and he felt his taste for painting revive. His parents and his friends united in encouraging the desire which he showed for applying himself to it, by representing to him, that he could, by his talent, procure the means of subsistence for his mother and sister, who were in very distressed circumstances, and who had no one but him for a support. But it was necessary that he should first obtain permission to leave the convent, and to remain merely a secular priest. He had recourse to a plan which was successful. He painted the portrait of the Father-general of the Capuchins secretly, and the good father was so flattered with the perfect resemblance that he would refuse nothing to the painter; particularly when he was aware of the honour-

able motives which had induced him to resume his pencil.

No sooner had Strozzi left the cloisters, than he began to distinguish himself by bold compositions, which gave decided proofs of his talent. As his reputation increased, he was much sought after for works of importance, and for paintings in fresco. The last he has left are in the palace of Giovanni Stephano Doria, and in the choir of the church of St. Dominichino. This last work was executed by torch-light, because there was no space to admit the light of day. The art of painting torchlight effect had been lost to Italy since the time of the Greek painters, who, coming from Constantinople, and being for the most part Basilian monks, had painted in that style in the catacombs of Rome.

Strozzi was enjoying the success which his works every day obtained, when an unforeseen circumstance occurred to trouble the calm of his existence. His mother died, and his sister married. His superiors then informed him that since the motives which had induced him to quit the cloisters no longer existed, it was necessary he should return to the convent; but Bernardo, who had mixed in the bustle of the

world, and whose ideas had taken a direction completely opposed to that which the austerities of monastic life inspire, refused to comply with this summons.

An injunction, emanating from Rome, had not more success. Force was then had recourse to; the painter was arrested, and confined in the prison of the Capuchins. An imprudent attempt which his friends made to rescue him served only to render his seclusion more rigorous. At the end of three years he was released from prison; but he was retained, and closely watched in the convent. He found means to escape, and to embark for Venice. Having arrived in that city, he met with powerful protectors, who interceded with the pope in his behalf, and arranged so as to relieve him from all further anxiety. Strozzi then resumed his occupation as an artist; and the city of the Doges was enriched with a great number of his works. He executed some for the library of St. Mark, for the palace of the Procurator, for the church of St. Benedict, and for the hospital of the Incurables. He continued to reside at Venice as a secular priest, till his death, which took place in 1644.

Il Cappuccino had fire, energy, and abun-

dance of power; but he did not show more consistency in his talent than constancy in his character. His drawing was often incorrect, and his figures are sometimes deficient in dignity. He followed a sudden and rapid impulse, which did not permit him to reflect in his compositions. The museum of the Louvre contain two of his paintings; "Saint Antony of Padua holding the child Jesus," and a "Virgin and Child borne on Clouds." His picture of "St. Lawrence," is in the gallery of the Duke of Marlborough, and another example in the collection of Lord Scarsdale.

CHAPTER IX.

THE NEAPOLITAN SCHOOL.

SALVATOR ROSA—LUCA GIORDANO.

THE Neapolitan school is of very ancient origin, and reckons artists cotemporary with Cimabue and Giotto. In the fifteenth century are mentioned Antonio Solario, better known under the name of Zingaro, and Antonello La Messina, a painter of merit, who greatly added to his celebrity by proceeding to Flanders to study oil painting under Van Eyck. Then appeared Pietro and Ippolito Donzello, and Bernardo Lesandro; but the more celebrated productions of this school date from the arrival at Naples of Polidoro Caravaggio, and of Il Fattore; who were driven from Rome, by the sack of that city, in 1527. The talent of

these imitators of Raphael caused a revolution in painting, and Andrea Sabbatini, a native of Salerno, was one of the first to adopt the style of the new school.

After him appeared Francesco Curia, Francesco Imparato, Pietro Ligorio, and Giov. Bernardo Azzolini, who imitated the manner of Michael Angelo, introduced by Vasari and by Marco of Sienna. Considerable paintings were then executed by Ribera, Lanfranco, Guido, Dominichino, Guiseppino, the great Salvator Rosa, and Mattia Preti, called Il Calabrese. The last important epoch of the Neapolitan school was marked by the works of two artists of merit; Luca Giordano and Francesco Solimene. They were the last representatives of the art in Italy. After them there were no more schools, no more traditions, no more masters or pupils in that land which had witnessed the great epochs of painting.

Salvator Rosa, of all Italian painters the one whose life presents the most romantic interest, was born in 1615, at Borgo di Renella, a charming village in the neighbourhood of Naples. His father was a master mason, who called himself an architect; his mother belonged

to a family of inferior artists, who lived obscurely in their own village, a prey to such profound misery, that the father of Salvator, although he earned scarcely sufficient to nourish his family, was obliged to come continually to their assistance. He was therefore anxious that his son should not follow a career which, he said, would infallibly lead to the hospital; words unfortunately but too true. He saw happiness for him only in literature, in the bureau, or in the magistracy.

The Somasco Fathers were then charged with the direction of young Salvator's education; his active and comprehensive mind grasped with remarkable promptitude all that they wished to teach him; but nature, which had created him for the arts, soon revealed his inclination for painting. He was continually caught with a burnt stick in his hand, occupied in covering the convent walls with sketches; and as his masters, obeying the express wish of his father, would not permit him to give himself up to the impulse of his genius, he revenged himself by caricaturing them. Every time he was permitted to leave the convent, he used to visit one of his maternal uncles, known as a painter by the name of "Il Greco,"

and request him to give him lessons in the art he was refused permission to practise at the convent.

Notwithstanding all his father's remonstrances, when he had arrived at the class of philosophy, Salvator, disgusted by the vain subtleties with which that science was then encumbered, refused to proceed any farther, and his family were obliged to remove him. At Revellar, in the midst of every kind of privation, his imagination, far from becoming weakened, seemed, on the contrary, to acquire new strength. He applied himself to the study of poetry as well as to that of music, which he cultivated with so much success, that several songs of his own composition became popular at Naples. From that time the resistance of his father gave way. It was agreed that he should abandon the lawyer's gown for the easel; and his uncle, "Il Greco," continued to give him lessons in painting.

The young painter was not long in perceiving the incapacity of his master; he then set to work under the guidance of Francanzani, pupil of Ribera, who had become his brother-in-law. His time was taken up with conversation and studies, in the studio of his

new professor, and with long and frequent rambles on the shores of that beautiful bay of Naples, which the muse of Virgil has rendered classic. There the soul of the young painter became filled with the most sublime inspirations. At the moment when his genius was developing itself with astonishing rapidity, fortune suddenly struck him one of those blows which a young heart scarcely has strength to endure.

He had but just attained his seventeenth year, when death deprived him of his father. To the grief which this sad event caused him, was joined the hard necessity of having to provide for the wants of a numerous family, of which he was in future to be the sole support. That which he had begun in order to gratify his taste, he continued to practise through necessity. He endeavoured to paint in oils; and his first paintings are distinguished for the vigour impressed on all his works. But what could he do at that age without reputation, without friends, and without a patron! How insufficient were his feeble earnings towards procuring, for the beings who suffered around him, and who were so dear to him, the ease which he would have wished them to enjoy.

Scarcely could the price he obtained for his works permit him to give a piece of bread to each of them, in order to prevent them from dying of hunger. So miserable a condition could not endure much longer. His mother and one of his sisters were soon obliged to become servants in the household of the Viceroy; his other sister, the wife of Francanzani, died of want, and his two younger brothers were relieved from starvation by the commiseration of the public. Such trials were hard, no doubt; but Salvator, endowed with great strength of character, supported them with courage. The more painful his lot became, the more firmly did he withstand its influence. He continued to paint, and made the acquaintance of another pupil of Ribera, Aniello Falcone, with whom he allied himself in the closest friendship, and produced paintings which secured him a little bread; but from this time his talent assumed that savage and sombre shade, which misfortune seemed to have perseveringly cast over his existence.

Salvator's mind, disgusted and embittered, was gloomily enduring the burden of his misfortunes, when chance drew him from his obscurity. One day, Lanfranco, the celebrated

cupola painter, who had been called to Naples in order to decorate the dome of San Januario, was struck with the beauty of several paintings by the young artist, which some picture-dealer had exhibited on the public square, amongst old furniture and old clothes. He purchased them, praising them, and expressing a desire to become acquainted with the artist. These praises, coming from the great painter, awoke the cupidity of the picture-dealers. Hitherto they had treated with indifference and disdain the productions of their client, but now they overwhelmed him with their obsequiousness, and vied with each other in the purchase of his works. Salvator took advantage of this unexpected movement, and undertook paintings of still greater importance. He executed several for Lanfranco, who, divining the extent of his genius, urged upon him the necessity of going to Rome to complete his studies. Salvator desired nothing more than a visit to the Eternal City, the rendezvous of the great masters; but his means were scanty. Lanfranco facilitated his journey, by finding him a companion, a young and rich enthusiast, who took upon himself to defray the expenses.

Salvator was then twenty years of age (in 1635). On his arrival in Rome, his ideas expanded, when beholding the grandeur of ancient and the eminence of modern genius; he wished to see every thing, and used to remain, for days together, contemplating, in ecstasy, each of the wonderful specimens of art in the capital of the Christian world. The fatigues caused by these long excursions made during the summer, heated his blood and brought on a raging fever. In the midst of the physical and moral sufferings which tortured him, his poetic talent lost nothing of its vigour. It was when prostrate on his bed of suffering he composed that cantata, so profoundly sad and touching, in which he makes mention of his frightful indigence and of his mortal discouragement; a sublime song, which we regret not being able to give here, but which is to be found in the life that Lady Morgan has written of this extraordinary man.

As soon as he was in a fit state to walk, he attended reluctantly to the advice of his physician, who advised him to go and breathe his native air, if he wished to preserve his life. He therefore interrupted his studies, and with sadness retook the road to Naples, and re-

sumed his profession. He painted with great success several landscapes, particularly some battle pieces, a kind of painting which he preferred to any other, because he could there display the energetic and originally savage melancholy of his disposition.

His works were much liked, and misery was at last subdued. But the image of Rome unceasingly presented itself to his mind; it mingled with all his thoughts, it became the object of all his desires; and it was with the view of visiting the Eternal City, that he accepted a place given to him, according to the custom of the times, in the house of Cardinal Broncaccio. But the love of independence made him soon renounce the generous protection of the Cardinal, and he returned to the land where he had passed his early youth. It was at the time when Ribera, Corenzio, and Caracciolo had formed their redoubtable triumvirate to drive all men of talent from Naples. They appreciated the merit of Salvator too lightly to fear his presence; they did not think of disquieting him; but his pride revolted at this contempt. He became indignant against a country where fortune was decidedly opposed to him, and his humour for

travelling again induced him to return to Rome.

New annoyances awaited him in that city, which was then full of eminent artists. Never, since the great era of Leo the Tenth, had the capital of the fine arts witnessed a more numerous assemblage of celebrated men. Domenichino, Guido, Albani, Guercino, Lanfranco, Pietro di Cortone, added to the most illustrious names of foreign schools, such as Poussin, Vouet, Claude Lorraine, Rubens, and Van Dyck, filled it with their marvels. There was temerity in wishing to obtain a place among these celebrities; it was this, however, that Salvator undertook, without at the same time concealing from himself the difficulties he would have to conquer.

Instead of attacking them openly on the field of painting, he judged it more prudent to do so with his pen; he therefore took advantage of a custom, then very general in the great towns of Italy, which permitted any one to conceal himself behind a mask during the amusements of the carnival; and he was thus enabled to give publicity to his epigrammatic sallies. Disguised as a seller of quack medicines, he went through the different parts of

Rome, distributing remedies and receipts to guard against public calamities: they were each so many biting satires, one more witty than the other, against the great, and against his rivals.

This idea, as novel as it was felicitous, made his fortune. In a few days, Salvator, the charlatan, acquired the celebrity for which Salvator the artist had been so anxious, and which, till then, his pencil had not been able to procure for him. There was nothing spoken of but his *lazzis* and his *bon-mots*. The public, which is always sure to be interested as soon as it is amused, took his part against his adversaries, who replied to his witty criticisms only by injuries and calumnies.

From that moment his artistic fortune commenced, and justice was rendered to his merits; his paintings were disputed for; he opened his house to his friends and his studio to his admirers. To satisfy general enthusiasm, he executed, with prodigious rapidity, a number of works, which he sold at exceedingly high prices. He soon gained more money than he could spend, notwithstanding the magnificent style of living he had adopted.

He took a fancy to revisit his own country,

and returned there, to display all the splendour of a prince; but events of far greater importance were about to exhibit the adventurous character of Salvator. The Neapolitan people, who had been for a long time oppressed, suddenly raised the standard of independence; they rushed into the market-place with all the natural impetuosity of their character, and a short time sufficed for Masaniello, who had that morning left his fisherman's hut, to overthrow the power and authority of the Viceroy of Philip the Fourth, and enthrone himself in his place. (1647.) Salvator was then thirty years of age. A lover of adventure, and a friend to liberty, he was anxious to see the new Tribune, in order to paint him governing the State and administering justice in the simple and picturesque costume of a fisherman of Amalfi.

On arriving near him, he was not a little surprised to meet his old friend, Aniello Falcone, at the head of the Neapolitan artists who organized the *Campagnia della Morte*, and who joined the popular insurrection. His first impulse was to join them; and after having made the Spanish soldiery feel the power of his arm, he endeavoured, as soon as blood had ceased flowing, to enlighten the inexperience

of Masaniello by his counsel. But the power of a man of so low an origin could be but ephemeral. In a fresh movement of the populace, he found himself the victim of the instability of popular favour; he was disowned even by his firmest adherents, and assassinated. Shortly afterwards, his body was insultingly dragged through the streets of the city.

After the death of Masaniello, the whole school of Neapolitan painters found themselves compromised as rebels against the government. At the approach of Don Juan of Austria, and of the Spanish Viceroy, who returned with the most revengeful intentions, the Campagnia della Morte was dissolved. Falcone took refuge in France, and Salvator at Rome. In that city, where he had already gained a great reputation as a painter, he gave up his time to fresh works; each of which betrayed evident marks of the peculiar frame of his mind after the terrible catastrophe of which he had been a witness. It was at first "Democritus insulting Human Vanity in the midst of ruined Tombs;" "Prometheus chained to the Rock and devoured by the Vulture;" "Socrates drinking the Hemlock;" "Regulus shut up in the Cask bristling with sharp points." Then,

those two compositions of "Human Frailty," and of "Fortune," for which he was pursued, because it was thought that they were outrageous satires against the most notable personages of Rome, including the Pope.

To avoid the order of imprisonment obtained against his person, he was obliged to quit Rome, and to take refuge in Florence, where a noble protection awaited him. The Grand Duke of Tuscany employed him to decorate the Pitti Palace. The charm of his conversation, and his renown as a painter, a poet, and a musician, drew around him a number of admirers. His house, transformed into a temple of pleasure and of taste, became the rendezvous of all the literati and artists in Florence. They passed in the same *soirée* from the most profound discussions to the most frivolous amusements. But in the midst of these agreeable occupations, Salvator could not forget Rome. He had been absent ten years, and resolved to return.

Again he met there with the same enmity with which he had been previously persecuted. His adversaries did not limit themselves merely to depreciating his talent: they questioned his claim to the title of poet. Salvator's anger

was then excited, and making a last appeal to his genius, he composed his poem of "Envy," which abounds in fierce and bold passages, and silenced his detractors. He astonished them still more by the able manner in which he treated his last pictorial subject (1652). It was then that he painted his famous picture, intended by the court of Rome for Louis the Fourteenth, and which is now to be seen in the Gallery of the Louvre. That admirable work, publicly exhibited in Rome, was extremely successful, and the commencement of a new era for painting.

Having attained the maturity of his talent, he executed several extraordinary works in succession. He re-animated the ashes of Pythagoras, making him re-appear in the midst of his disciples, after having conversed with the shades of Hesiod and of Homer; he made subservient to him the manes of Catiline, whose presence on canvas filled Rome a second time with fear and alarm; he re-lighted the flames of two Christian martyrs, whom an invincible hand comes to snatch from the sacrifice; at last, he called up the shade of Samuel announcing to Saul his dissolution.

But, in the midst of the applauses with which

the whole of Rome resounded, his eye-sight became considerably enfeebled, as well as his moral faculties. Work fatigued him; he amused himself with making engravings in aqua fortis, which are to this day very highly admired. He then fell seriously ill, first of liver complaint, and afterwards of dropsy, of which he died, in 1673, at the age of fifty-eight. His remains were deposited at the Chartreux, which rises on the ruins of the Thermæ of Diocletian, at Rome.

Salvator Rosa was proud and reserved, and asked a very high price for his paintings—less through a desire to amass money than to keep up the dignity of his art. He had a manner of painting peculiar to himself, and which could not be caught by any other artists. His imagination—bright as the sky under which he was born—was reflected in all his works. His figures are in some respect deficient in point of elegance, but they are all well conceived, and well placed in their landscapes, so as to increase the effect. The localities which he selects are grand, wild, and savage; sometimes it is by a torrent breaking against rocks; sometimes some trees scattered on a broken ridge; occasionally he produces a great effect

with an arid plain or frowning mountain. While beholding the combats which he has reproduced on canvas, the spectator can scarcely avoid being under the influence of terror: so able are his conceptions of the horrors of war.

After the revolution in which he had taken so active a part, his enemies, and the partisans of Spanish tyranny, spread the report that Salvator had joined a band of brigands of the Abruzzi, and that he had for some time shared in their misdeeds. But posterity has cleared him of this odious accusation, which had no other foundation beyond his having once been taken prisoner by bandits.

[Among the examples of this master, in England, are the "Diogenes," and "Democritus," a portrait of himself, and "The Three Marys at the Tomb," in the possession of the Marquis of Westminster; another portrait of himself is in the Gallery of the Marquis of Lansdowne, who is also the owner of his "Portrait of the Marchesa Ricciarelli." The Earl of Ellesmere possesses his landscape, representing "Jacob watering his Flocks," and "Les Augures." The Marquis of Hertford has also a large landscape by him, with Apollo and the Sybil in the foreground; Mr. Rogers

his "Jason charming the Dragon that guarded the Golden Fleece." In the National Gallery, we have a landscape, with Mercury and the Woodman; at Hampton Court another, with "Moses striking the Rock;" and, at Dulwich, we have a "Group of Soldiers Gambling," a "Young Man Drawing," the "Head of an Old Man," and two Landscapes. Fine examples are also in the possession of the Dukes of Bedford, Hamilton and Buccleugh; Marquis of Bute; Earls of Pembroke, Darnley, Yarborough, Cowper and Lonsdale; Lords de Mauley, de Grey, Ward, and Northwick; Capt. Townshend; and Messrs. Hope, Baring, Holford, Ellis, Labouchere and Miles.]

Luca Giordano was born at Naples, in 1632. His father was one of those inferior painters who picked up the crumbs from the master's table, and lived next door to Ribera. The early years of the young Luca were passed in the studio of this great painter, where he showed his decided disposition for painting. After having worked for nine years with the greatest application and the happiest success, he conceived the desire of becoming acquainted with the other masters of Italy. When scarcely

sixteen years of age, he quitted Naples secretly and went to Rome, where he was admitted into the studio of Pietro di Cortona. The fascinating talent of this artist was so pleasing to him, that he appeared suddenly to identify himself with the manner of his new master. He was soon able to assist him in several of his works.

Giordano's father, however, had been endeavouring to discover the truant; his surprise may be imagined, when, one day, he met his son, whom he supposed to be lost, painting in the Vatican. Satisfied from that time as to his fate and his projects, he induced him to quit Rome and to undertake a sort of pilgrimage through Italy in his company. They visited successively, Venice, where young Luca endeavoured to master the secrets of that colouring, of which Giorgione and Titian were the creators; Florence, where he studied anatomy and drawing, having for his models the *chefs-d'œuvre* of Leonardo da Vinci, of Michael Angelo, and of Andrea del Sarto; and lastly, Parma, where his compositions were enriched with the beauties of Paul Veronese.

Whilst his genius was gaining power from such various studies, the young man was en-

riching his father, who sold at a very high price the numerous copies Luca made of the paintings of the old masters. Pleased with such brilliant talent, he did not cease to excite his son to diligence, by repeating from morning to night, "Luca, fra presto!" "Luca, lose no time!" a saying now become proverbial among the first artists, and constantly used as the surname of this painter.

We shall not follow Luca Giordano in his second journey to Rome, which he quitted a short time afterwards, to return to Naples; where he married and established himself. Imbued with the spirit and the manner of masters whom he had copied many times, he set about composing original works, which he finished with the same expedition as his copies. The great painting of "St. Francis Xavier," which he was commissioned to paint for the Jesuits of Naples, is one of the most striking examples of such prodigious celerity. Two days previous to the inauguration of the picture, Giordano had not commenced his work. The viceroy, informed of this by the monks, went to him and reproached him for his negligence; Giordano contented himself with replying, that he would be ready; and, in fact,

a day and a half sufficed for him to produce this work; which, it is acknowledged, deserves the suffrages of all connoisseurs.

It would be impossible to enumerate all the paintings Giordano executed, during a period of more than thirty years, for the churches and the palaces at Naples. Several which were sent into Spain, by the Viceroy, carried his fame there. In 1692, King Charles the Second requested him to come to him. This was the most brilliant epoch in the life of Giordano, and never, perhaps, were the arts so honoured as in his person. He received a present of one hundred ducats for his journey. The transport free of duty of everything he chose to bring with him; the situation of groom of the chamber, without the necessity of filling it; a furnished house, a carriage, and a salary of a hundred doubloons a month, during the whole time of his stay in Spain.

The reception Giordano met with at Madrid, was truly royal. When he appeared in the presence of Charles the Second, that monarch, in his enthusiasm, embraced him several times, and gave him the gold key, to enter the palace whenever he liked.

His first works were the frescos of the great

staircase of the Escurial. He required but two years to paint the ten domes, and those parts near the domes, of the royal monastery; a space of time which would scarcely have sufficed any other artist for tracing the sketches. From the Escurial he passed to the Buen Retiro, where he painted a complete epic poem, "The History of the Order of the Golden Fleece;" a strange mixture of history, of fable, of astronomy, and allegory. That colossal work was scarcely completed when he was sent to the cathedral of Toledo, to paint, in fresco, the dome of the sacristy. He then returned to Madrid, where he ornamented, with frescos and with oil paintings, the chapel of the palace, the cupola of our Lady of Atocha, and the church of St. Antony of the Portuguese. Notwithstanding so many works, Giordano found time to execute a number of paintings for princes and private persons.

After eight years' residence in Spain, all public undertakings having been suspended by the death of Charles the Second, Luca Giordano once more took, in 1702, the road to Naples; where a most distinguished reception awaited him. Although loaded with riches and with years, he continued to work

with the same ardour. He died on the 4th of January, 1705, at the age of seventy-three, and was buried in the church of St. Nicholas de Barri with pomp equal to that which had accompanied the mortal remains of Titian.

It cannot but be conceded that Luca Giordano was one of the great geniuses of painting. His pencil had strength and energy, his colouring was fresh and transparent; but to these qualities he united the gravest faults: a common style, deprived of majesty and of dignity; a complicated and unnatural composition; forced studies and artificial effects. So, that, notwithstanding his talent, it is not without reason that he is accused of having greatly contributed to the decline of art in Italy.

[A series of twelve pictures in illustration of the story of "Cupid and Pysche," and a "Wise Men's Offering," may be seen at Hampton Court. There are two fine subjects by this master in the possession of the Duke of Devonshire, one in the gallery of the Earl of Exeter, one in that of the Duke of Marlborough, one in that of the Earl of Exeter, one in that of the Earl of Darnley, one in that of Lord Scarsdale, four in that of Mr. Blundell Weld, and two in the Liverpool Institution.

On a careful review of Italian Art, we cannot avoid coming to the conclusion, that if it be indebted for its advancement to its eminently Christian character, to its abuse of its capabilities in illustration of sacred history and doctrine, it as certainly owes its decline. When its legitimate purposes began to be lost sight of, and it was pressed into the service of religion merely as an attractive advertisement for different clerical fraternities, or by way of fictitious evidence of the divine institution of the Church of Rome, the decay of its spiritual influence was as apparent as the diminution of its intellectual expression. The different monastic bodies in Italy gladly availed themselves of the skill of the ablest painters within their influence, for the decoration of their churches and monasteries, but were not satisfied unless the founder and celebrated members of their order were represented, enjoying in a greater degree than the members of any rival fraternity the protection of the Virgin Mary. Hence, in Holy Familys, it became a common thing, in defiance of chronology, to see the monastic habit in a conspicuous place close to the divine personages, introduced into the picture; following

this example in paintings presented to religious houses, the donor rarely failed to have himself delineated "in the habit as he lived," associating with the Saviour and his Apostles, or some goodly company of saints and angels that formed the group depicted; and the artist, to compliment his patrons, not only introduced their portraits into scriptural subjects, but made them appear as the divine or sacred personages that were represented on the canvas; the worst feature in this prostitution of art is the frequent introduction of the tiara into the most sacred representations; sometimes it appears on the head of the first person of the Trinity, more frequently on that of St. Peter. In a painting of "The Ascension," in our possession, the dead Saviour surrounded by Angels bearing the instruments of His passion, is received into the arms of God the Father, clothed in pontifical vestments, while the Holy Ghost hovers above His head. Not unfrequently, to vary a subject that had already become too familiar, objects were introduced into scriptural scenes that, even more than the falsification of costume, were destructive of everything resembling reverence or devotion. Such treatment of such subjects degraded the

artist; we therefore cannot feel surprised at the degradation of the art.

The change from a spiritual to a classic ideal was easy—many of the forms the undoubted creation of the latter having been appropriated—but pressed into the service of its ecclesiastical patrons, the classic feeling became exaggerated and hacknied, and in a short time another change was demanded. Nature now became the great teacher, and if her nobler lessons had been followed, Art might yet have enjoyed a long reign in Italy; but the multiplication of social illustrations, executed with uniform academic excellence, suggested extravagance or reduced the artist to a closer imitation—in either direction Art was sure to degenerate—the *outré* took the place of the elegant, and vulgarity was superseded by mediocrity.]

THE SPANISH SCHOOL.

THE SPANISH SCHOOL.

VELASQUEZ—RIBERA—MURILLO—ALONZO CANO.

IN order to discover the first traces of painting in Spain, it is necessary to go back to the year 1418, an epoch in which we find Juan Alfora painting the recess of the chapel of Los-Reyes Nuevos, in the cathedral of Toledo. Some years afterwards, Florentino Dello and the Flemish Rogel, invited by John the Second, commenced for the peninsula that useful communication of the arts which forms the most direct and the most durable link between nations. Towards the year 1450, Juan Sanchez de Castro founded the first school at Seville—that which was to give birth to all the others. In the latter years of this century

Antonio del Rincon and Pedro Berruguete, stimulated by the example of foreign painters, whom the generosity of the king, the prelates, and the grandees had attracted, ornamented the walls of the cathedral of Toledo with their own paintings; but their attempts scarcely went beyond the infancy of the art. These faithful copiers of nature, the first Spanish painters, never exhibited in their drawing the correctness of the Italian painters, because they had never possessed the advantages owned by the latter in having formed a style on the study of the antique.

It was war, that scourge always terrible to nations, which brought Italy and Spain in contact. By compelling one of the Peninsulas to submit to the other, Charles the Fifth encouraged in Spain that impulse towards intellectual progress, which generally follows great political events, and incites a nation to grasp at every species of knowledge. At the news of the incomparable treasures which Italy contained, all those Spaniards who had a taste for the arts, rushed towards that land of wonders. In painting, to mention only the most illustrious names, there came from Madrid, Alonzo Berruguete, and Juan Fernandez, Navarette,

called El Mudo (the Dumb); from Valentia, Juan Vicente de Joanes, and Francisco Ribalta, who was the first master of Ribera; from Seville, Luis de Vargas, and Pedro de Villegas-Marmelejo; from Cordova, the clever Pablo de Cespedes. All these eminent men brought back into their own country the taste for an art they had imbibed from the best examples. Then were formed, almost simultaneously, at Madrid, at Valentia, and at Seville, three principal schools; from which soon sprung those established at Cordova, Granada, Marcia, Toledo, Saragossa and Valladolid.

The first of these three great schools, that of Castile, had for its chief, Velasquez, around whom are grouped Pareja, Cardenas, Cerezo and Claudio Coello; to the second, belong Juan de Joanes and Ribera; to the third, which was the most fertile, Herrera the elder, Pachecho, and Pedro di Moya, Alonzo Cano, Zurbaran, and Murillo, who represents it in all its brilliance. Such are the select among nearly eight hundred names.

The Spanish schools went through the three phases imposed by Providence on all human things. After having risen by degrees, they reached their meridian, towards the middle of

the seventeenth century. At the time that Spain was carrying her arms and her civilisation into both hemispheres, her artists excelled in expressing the movements of the soul, in rendering thought sensible to the eyes, and in interpreting the most secret sentiments of the heart. These marvels were the result of that lively and impassioned devotion, which animated the hearts of the artists, and the imagination of the people of Spain. But when the degenerated Charles the Fifth permitted his flag to be driven from Portugal, from Flanders, and from Italy: when his power became united, the public taste decayed. The successive disasters that afflicted the reign of Philip the Fourth, the calamitous epoch of Charles the Second, and the war of succession, completed the ruin of an art which had produced so many fine works; since then, there have been no more great painters, nor, indeed, any intellectual greatness to remind Spain of her ancient glory.

Don Diego Velasquez de Silva was born at Seville in 1599. His father was descended in a direct line from the very noble house of the Silvas, originally from Portugal.

This noble gentleman, after having made his son begin the study of the classics, that is to say Latin, and what was then called philosophy, did not think it derogatory to his dignity to permit him to cultivate exclusively his natural disposition for painting. He placed him at the school of Francesco Herrera, surnamed the elder, who was no less noted for the roughness of his manners than for his facility in using his brush. The pupil, being naturally of a mild and timid disposition, and of a feeble and delicate temperament, could not accustom himself to the impetuous habits of the master. He left the studio of Herrera, to enter that of Francesco Pacheco; a talented artist, of good education, and of affable manners, whose house was the rendezvous of all the wits of Seville.

Velasquez became the favourite pupil of his new master; who, charmed to find that he was carefully educated, and that he possessed a brilliant imagination, took pleasure in watching his progress, and in facilitating the development of his rare intelligence. At a later time, these two men strengthened the bonds of their friendship; Velasquez became the son-in-law of Pachecho. That he might not

disappoint the high hopes his friends entertained, Diego devoted himself in the most assiduous manner to his profession; and set about copying, with minute care, all those objects which nature every where offers as models to the artist.

The direction given to his preliminary studies, his habit of selecting his models by chance, and his absolute ignorance of the *chefs-d'œuvre* of the Italian school, gave to the first productions of Velasquez a dry and stiff effect; but his ideas were soon modified, on seeing the Italian and Flemish painters who had come to Seville. At a glance he perceived what remained for him to learn, and from that time his resolution was formed. He set out for Madrid, where he arrived in the spring of 1622. His reputation had preceded him to the court of Philip the Fourth. One of his compatriots, Don Juan de Fonseca y Figuera, a grandee of Spain, received him at his residence, and declared himself his patron. The first works of Velasquez attracted public attention. Philip the Fourth commissioned him to paint his portrait, with which he was so charmed, that he immediately directed that all those which had been already taken should be

put out of sight, and appointed Velasquez his principal painter, with a gratuity of three hundred gold ducats.

The King having given, as a subject for competition, "The Expulsion of the Moors from Spain," the composition of Velasquez was judged superior to that of his rivals, and he obtained, besides the price of his work, the situations of Usher of the Palace and Groom of the Chambers. From that day, he had merely to pursue the road to fortune, honour, and fame. Admitted, like the poet Calderon, into the intimacy of the Monarch, he was all his life one of those familiar courtiers in whose society the unfortunate Philip the Fourth forgot, whilst cultivating literature and the arts, his numerous political misfortunes. Royal favour, however, made no change in the amiable character of Velasquez, nor in his austere morals; he knew, even in the midst of the most dissipated court, how to follow the path of virtue, and to continue the labours of the studio.

In 1628, Rubens came to Madrid in his ambassadorial capacity. These two men—the greatest painters of their time—were not long in appreciating each other. They allied them-

selves in the closest friendship, and often studied together the *chefs-d'œuvre* contained in the Galleries of the Prado and the Escurial. In their long discourses on the art, the illustrious foreigner spoke with so much enthusiasm of Italy, Raphael, and Michael Angelo, that he inspired his friend with the desire to go and study these great masters. The latter beseeched the King for leave of absence; who, having long refused it to him, granted it at last with reluctance. Desirous that his painter should not go as an ordinary traveller, Philip loaded him with wealth, with honourable marks of his favour, as well as with letters of recommendation.

Velasquez embarked at Barcelona for Venice, where the Spanish Ambassador lodged him in his hotel; and where, with religious admiration, he studied the works of Tintoretto, of Titian, and of Veronese. The war for the Mantuan succession having broken out between France and Spain, he was obliged to quit Venice and to start for Rome; where, after having obtained, from Pope Urban the Eighth, permission to be lodged at the Vatican, he copied great part of "The Last Judgment" of Michael Angelo, as well as the "School of

Athens," and "The Parnassus" of Raphael. But Philip the Fourth, impatient to see his favourite painter, summoned him back to Madrid. After having visited Naples, and having embraced his compatriot, Ribera, who had then attained his full celebrity, Velasquez returned into Spain (1631), with his talent matured by study, of which he gave two brilliant proofs—namely, his paintings called "The Forges of Vulcan," and "The Tunic of Joseph." The artist and his works obtained the most flattering reception from the King and from the court, and he occupied from that time the first rank among the painters of his country.

Excited, and to a certain degree disciplined, by that which he had seen in Italy, he set again to work with fresh ardour. During the seventeen years he remained shut up in the studio prepared for him by royal munificence, his pencil was chiefly devoted to depicting events glorious to his Sovereign. Philip the Fourth, who fancied himself a good artist, came almost every day to visit him, remaining for hours. It is related that, when Velasquez had finished his painting of "The Family of Philip the Fourth"—one of his works which best exemplifies his manner and his talent—

he presented it to the monarch, asking him whether he thought there was anything deficient in it?

"It wants one thing to complete it," said the monarch; and taking the pallet from the hands of the artist, he proceeded to paint on the breast of Velasquez, whose portrait had been introduced into the painting, the cross of the order of St. James.

Philip had for a long time entertained the project of endowing his capital with an academy of painting. Velasquez was commissioned to preside at the formation of this establishment: and he undertook, in 1648, a second journey, to obtain models from ancient and modern Italy. He was received at Rome, by Pope Innocent the Tenth, with the greatest honours, and was admitted into the Academy of St. Luke. During his residence in the country of Raphael, he painted the portrait of the Sovereign Pontiff—a portrait which received the honour of being carried in procession, and of being publicly crowned.

After having caused to be executed twelve engravings from twelve of the greatest masters of that epoch, and after having purchased a great number of busts and of ancient statues,

Velasquez re-entered Spain, followed like a conqueror after his triumphs. He received from Philip the Fourth, in reward for this new service, the title of *Maréchal des Logies*, and it was in that capacity that he undertook, in the month of March, 1660, the journey to Irun, when Philip was conducting his daughter, Maria Theresa, to Louis the Fourteenth, who came to receive his noble bride at the frontier. Velasquez was entrusted to prepare the pavilion in which the two monarchs were to meet. He appeared in the ceremonies, which he organized, with all the pomp of Spanish nobility.

The fatigues of this journey injured his health, which had been previously breaking; and having returned ill to Madrid, he died there, on the 7th of August, 1660, at the age of sixty-one. His obsequies, in which the King wished neither honours nor munificence to be spared, were followed by all the Court, and by all the artists of the Spanish capital. His widow, the daughter of Pacheco, survived him but a few days. She was buried, beside her husband, in the church of San Juan.

Velasquez has painted, with equal success, fruits, flowers, animals, the interior of build-

ings, portraits, landscapes, and pieces from sacred and profane history. There is nothing more soft and more highly finished than his little domestic scenes, in the Flemish style; nothing more simple, and, at the same time, more sublime, than the manner in which he has painted the wild woods of the Prado, the sanded gardens of the Aranjuez, and the frightful solitude of the Thebaide; nothing, in fine, more poetic, than his great historical compositions—each of which is a true model of grace and dignity. As to the character of his talent, it may be said, that although he painted his pictures at once, without hesitation, and without re-touching, his drawing was always irreproachably pure, his colouring always firm, sure, and perfectly natural. No one ever better understood composition, or the distribution of light, and perspective. In a word, Velasquez was the artist of nature and of truth.

[Till recently, our knowledge of the different Schools of Painting in Spain was extremely limited—a few examples in the Dulwich Gallery and Hampton Court, and in some equally miscellaneous collections, made us familiar with certain names, and, to some slight extent, with

certain styles—but it was not till after the occupation of Spain by France that anything resembling a correct idea of the nature and variety of Spanish art began to prevail. King Joseph and the French Marshals were equally fond of good examples of the Spanish masters, and found no difficulty in securing tolerably large collections. The fortune of war carried them to Paris; the fortune of peace subsequently carried a considerable portion of them to London. The ex-King's pictures were sold; Marshals Sebastiani and Soult's galleries were also knocked down to the highest bidder; and several other collections of Spanish paintings came into the market. Some fine examples were occasionally met with, when important miscellaneous gatherings were brought to the hammer. English collectors availed themselves liberally of these opportunities to secure a new class of pictures. The great variety and striking character of the works of Velasquez made him a particular favourite amongst them, and they shortly took up a prominent position in every public and private gallery. They are now frequently to be met with in England. In Hampton Court there are two; in Dulwich Gallery three; in the National

Gallery two; the Earl of Ellesmere possesses three; the Marquis of Lansdowne five; the Duke of Sutherland two; the Marquis of Westminster two; Lord Ashburton two; the Duke of Hamilton one; the Earl of Orford two; Lord Listowel one; Colonel Wyndham one. Others are in the galleries of the Duke of Wellington, Messrs. Holford, Ford, Seymour, Neeld, Hoskins, Mackinnon, Ellis, Munro, Rogers, and Frere. Among his portraits are four of Philip the Fourth, three of himself, three of the Prince of the Asturias, two of Adrian Pusido; one with the Duke of Bedford; the other with the Earl of Radnor, who also possesses the portrait of Juan Pareja—surnamed "the slave." Among the social illustrations is "The Water-Seller," presented by the King of Spain to the late Duke of Wellington; who possessed his portraits of Pope Innocent and of himself. A "Stag Hunt in the Park of Aranjuez," in the gallery of Lord Ashburton, apparently intended as a companion to the "Wild Boar Hunt," in the National Gallery—a picture which, Mr. Lance has assured us, he *restored* to an extent that ought to set aside the claim of Velasquez as its painter; the "Fête Champêtre," in the gallery of the Marquis of Lansdowne; "Tra-

vellers inquiring their Way," in the gallery of the Duke of Sutherland; and the picture representing "Two Cavaliers conversing with a Peasant," in that of the Marquis of Lansdowne. There was a fine example of Velasquez, much admired by Wilkie, which was in the possession of Mr. Gordon, of Edinburgh, but has passed into other hands. Among the Scriptural subjects are "The Adoration of the Shepherds," in the National Gallery; "St. Agatha," in the collection of Mr. Munro; and "The Conception," in that of Mr. Frere; "The finding of Moses," in the gallery of the Earl of Carlisle; "The Virgin with outstretched Arms," in the possession of Mr. Miles. Other examples of this master may occasionally be met with in private collections, and pictures bearing his name not unfrequently appear at sales; but, we believe, few additions of any importance can be made to the list of his genuine works to be found in this country which we have just enumerated.

Jose Ribera, surnamed Lo Spagnoletto, was born at Kativa (now called San Felipe), near Valentia, on the 12th of January, 1588. His father, who had passed most of his life in

the army, brought him up for the military profession; but he wished first to develop his intelligence by some courses of literature, and he sent him to the capital of his province to study at college. The strong taste of Ribera for the fine arts, made him prefer the studio of Francesco Ribalta to the classes of the university. Under the direction of that distinguished master, he made sufficiently rapid progress to have some works entrusted to him; but he shortly felt a desire to go and study the art at its source. He dreamed of nothing but Rome and its marvels: parents, country, friends, nothing could keep him from Italy.

He set out in company with his eldest brother, who was going to take the command of a company of Spanish horsemen, in the kingdom of Naples. The two brothers were separated by the events of the war, and José remained friendless and without resource in a country of which he did not even understand the language. However, he was not discouraged, but proceeded to Rome as well as he could. Having arrived in that capital, starving and in rags, he existed on fragments of bread which he owed to the charity of

passers by; copying statues, frescos, and every thing presented to him, with no other studio but the street, and a granite post for an easel.

One day, when he was deeply absorbed in sketching the front of a fine palace, Cardinal Borgia, passing in a carriage, was so touched at the sight of so much misery and so much talent, that he brought the young man to his house, dressed him decently, and admitted him as one of the officers of his household.

After several months, passed without serious occupation in the antechamber of the cardinal, Ribera began to regret his dependence, and to blush at the degradation into which he had fallen. He felt within him that love for the art and those hopes of future success, that thirst for science and for fame, which had brought him from Valentia. One fine morning, he abandoned his brilliant livery and his sumptuous repasts, to resume his rags, and recommenced, with pleasure, a life of poverty, of labour, and of liberty. Alone with his imagination, he wandered about the town, careless, sleeping in the sun, and drawing all those objects which particularly engaged his attention; and whenever he felt hungry, he used to

give his drawings for a handful of figs, or for a piece of bread, to his companions, who, for want of another name, had surnamed him the little Spaniard (lo Spagnoletto).

After having for some time studied the great paintings of Raphael and of the Carracci, Ribera was so struck with the works of the proud and fiery Michael Angelo Caravaggio, that he eagerly sought, and obtained admission into the studio of that master. With a professor whose manner so thoroughly responded to the instincts of his own genius, he made rapid progress, and soon became a painter; for, on the death of Caravaggio, which happened in 1709, the young artist, who was then only twenty years of age, had so completely adopted his style, that it was impossible to distinguish the works of the master from those of the pupil.

Ribera then went to Parma, where he was desirous of studying Correggio, whose works were much praised throughout Italy. Struck with enthusiasm at the sight of these beautiful productions, he set about studying and copying them in a kind of ecstasy. Abandoning his strong and powerful touch for a soft and graceful one, he returned to Rome, with a

style quite original. It resembled neither that of Caravaggio nor that of Correggio, but showed the intelligent manner in which he had studied both.

Notwithstanding the incontestable superiority of his talent, Ribera found himself always in the most straitened circumstances. Little sensible to the happy change he had adopted, his friends and the picture-dealers advised him to return to the style of Caravaggio, which could, it was said, by its novelty and its power, procure for him more fame and more money.

Ribera, in order to free himself from these annoyances, and to execute the great conceptions of his genius more at liberty, set out for Naples, without any other recommendation than his pencil, and with so little money, that he was obliged to leave his cloak in pawn at the inn in which he had been staying. After having been for some time a prey to the most frightful misery, he at length met with a rich picture-dealer at Naples, a discriminating judge, who was very willing to put his talent to the proof. The Neapolitan ordered several portraits from the young stranger, and he was so pleased with the truth and vigour they displayed, which announced a brilliant futurity,

that he took upon himself the sale of his works, and soon afterwards gave him his daughter, heiress to his fortune, in marriage.

He had not been long married before he found his reputation on the increase. His father-in-law's profession greatly contributed to spread abroad both his name and his works. A very peculiar circumstance made him popular at Naples. One day that he had, according to the Italian custom, exhibited on the balcony of his house a "Martyrdom of St. Bartholomew," which he had just finished, the enthusiastic crowd stopped in such numbers before this magnificent work, that the Viceroy, perceiving the commotion from his windows, feared an insurrection, and went in person to repress disorder. When he found what had caused the assemblage of the people, he had the painting brought to him, and desired to know the painter. His gratification on finding that the artist was his compatriot was extreme; he immediately appointed him his private painter, with a considerable pension, and apartments in his palace.

Such prompt and unexpected success did not tame the ardour of Ribera; on the contrary, it merely gave a new spur to his ardent

and prolific genius. He executed paintings for the churches of Naples, as well as for several convents and palaces. The Viceroy, and even Philip the Fourth himself, always devoted to the arts, overwhelmed him with commissions richly repaid. Every day the power, the truth, and the precision of his works attracted fresh patrons. The success of his famous "Descent from the Cross," for the Chartreux, and that of his "Madonna Bianca," almost surpass the bounds of belief.

Ribera had reached the highest degree of prosperity to which a man can attain. He possessed fortune and fame. The ragged student of the streets of Rome had become the most opulent and the most magnificent of artists, the equal of princes and of nobles. He had a house furnished in the highest style, and his wife never went out but in a carriage with an outrider on each side. He gave brilliant *soirées*, where all persons most distinguished for birth and talent that Naples could boast used to meet: the Viceroy frequently attended them. There, in the midst of the most noisy mirth, Ribera would occupy himself sometimes in sketching the principal personages of the party, or in consulting with his

friends about the composition which he should paint on the morrow. It appears that the ardour which he carried into his work was so strong, that he would sometimes pass a whole day without eating or drinking. As that continual tension of the mind was not without danger to his health, he was obliged to have a servant always near him, whose duty it was to tell him, at frequent intervals, how much time had elapsed since he had commenced working.

We shall here relate an adventure which shows how conscious Ribera was of his talent, and the great esteem in which his works were held. Two Spanish officers, infatuated with the pretended marvels of alchemy, came one day to propose to him to share their imaginary profits, on condition that he should advance the sum necessary for carrying out the object they had in view. The artist replied, that if they would return on the morrow, he would reveal to them *his* secret for making gold. Faithful to their appointment, the two alchemists arrived at the hour agreed upon. He begged of them to excuse him, and to wait a moment. The hours passed away, and the gold makers were becoming impatient, when

Ribera, calling a servant, ordered him to take the painting which he had just finished to a certain picture-dealer, who would, in exchange, give him four hundred ducats. When the servant returned, Ribera, throwing the rouleaus of gold upon the table, said to the visitors, "There, gentlemen, there is the gold which I know how to make; if I am any judge in these matters it is sterling, and quite as good as any alchemy can produce."

It might be supposed that this man, so rich and so celebrated, and who had obtained every distinction and all the honours his art could procure for him, whom the academy of St. Luke had received among the number of its members, and who had been decorated by the pope, could not feel envy towards any one. However, it was not so; and we cannot too much blame the unbridled jealousy which he bore towards those schools that were the rivals of his own. It was at his house and under his guidance that a coterie was formed, we might almost say a faction of painters or body of bravos, who permitted no foreign artist to enter Naples, and who defended, even at the point of the sword, the superiority of their own master. We cannot pardon Ribera for

having authorized the expulsion of the great artists, Annibale Carracci, Guido, and Guiseppino, who had been invited to co-operate with him in decorating the interior of the dome of San Januario. If proof be wanting to convict Ribera of the deplorable death of Dominichino, we cannot help acknowledging that the conspirators, of whom he was chief, were at least capable of such a crime.

Ribera had two daughters, both remarkably beautiful, whom he used to represent in almost all his paintings. The eldest married a Spanish gentleman, who became one of the ministers of the Viceroy of Naples. The second had a very different destiny. Ribera had obtained the honour of attending at the brilliant *fêtes* given by Don Juan of Austria. That prince, fascinated by the beauty of the painter's daughter, employed every means to have himself admitted into the intimacy of the family. Ribera paid dearly for his too great confidence; the prince carried off his daughter. On learning this odious piece of treachery, Ribera, transported with just fury, swore to obtain a striking vengeance. He collected all the money he could put together, and, followed by only one servant, went in pursuit of the

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powerful seducer; but never was anything more heard of him or his servant. Some biographers have supposed that he terminated his life by suicide. He was then sixty-nine years of age.

Although Ribera composed all his works in Italy, he was not the less a Spanish painter. He must occupy the first rank among those artists, so numerous in Spain, who have taken nature exclusively for their model, and who so little resemble the Italian idealists. His touch exhibited a delicacy, a correctness, and a vigour, truly incredible. It was in the representation of subjects the most sombre and the most terrible, the most hideous even, and the most repulsive, that this extraordinary man, whose gentlest sentiment was hatred, and who, in persecuting his rivals in glory, revenged himself for the grief, the sufferings, and the miseries of his youth, particularly delighted. Nothing can equal the marvellous effects of his chiar-oscuro, and no one understood better than himself how to paint the heads of bald, old men, hard and wrinkled hands, and stooping, decrepit bodies.

The most remarkable works of Ribera are in the museum at Madrid. It is there that

the *chefs-d'œuvre* of his soft manner may be seen: his "Jacob's Ladder," his "Twelve Apostles," a series of heads, each more expressive than the other; and his "Martyrdom of Saint Bartholomew," the most famous of his paintings, full of startling truth and power. His "Prometheus on Caucasus," inspires the beholder with horror; but it is not necessary to cross the Pyrenees in order to admire the productions of this illustrious master. The gallery of the Louvre contains several excellent paintings by him; the most remarkable of which is "The Adoration of the Shepherds."

[The works of Ribera are not numerous in our principal galleries, but some good examples may be found in private collections. In the National Gallery is "The Dead Christ," a recent gift; at Hampton Court we have the doubtful picture, "Duns Scotus writing his defence of the Immaculate Conception." The Earl of Ellesmere possesses his "Christ disputing with the Doctors." The Duke of Sutherland "Christ and his Disciples at Emmaus," and "A. Head of St. Peter." And the Marquis of Westminster, "Diogenes the Cynic." Lord Yarborough, Lord Ward, Lord

Colborne, and the Earl of Shrewsbury also possess examples.]

Bartolemé Esteban Murillo, the most celebrated of Spanish painters, first saw the day at Seville, on the 1st of January, 1618. Born of parents in the most humble condition, his first years were spent in complete obscurity, and he received, out of charity, from his uncle Juan del Castillo, the earliest lessons in that art in which he was to excel. This Castillo was rather a good artist, but he could not instruct his pupil in any but the false and rude colouring which had been introduced into Seville, from Florence, by Louis de Vargas and Pedro de Villegas. However mediocre his master may have been, Murillo did not enjoy the good fortune of keeping him. He saw him with regret leave Seville to fix his residence at Cadiz, where his private affairs demanded his presence. Abandoned to himself, and obliged to earn his livelihood by means of his pencil, before he well knew how to handle it, the poor boy became a painter of those Saint's images and Virgins' heads that were then sold by hawkers, at a low price. He took to daubing on little square pieces of

canvas, or of wood, those virgins which are represented crushing the head of the serpent, and which were called, "Our Lady of Guadaloupe." When he had executed a certain quantity of them, he sold them to persons who equipped the galleons of America, and who carried them to the newly converted people of Mexico and Peru.

Murillo was reduced to this employment, when his lucky star brought to Seville the painter, Pedro de Moya, who imported from England the good taste and the fine colouring of Van Dyck, from whom he had received lessons. Murillo was enraptured at the sight of the works of Moya, and from that moment the fire of genius was aroused within him. A new path lay before him, and he hastened to enter upon it; he only thought of imitating his new model. But Pedro de Moya did not remain at Seville, and Murillo was a second time left without a guide. Much afflicted by Moya's departure, the young artist remained for a time undecided as to what step he should take. At last he found courage and resolution to go and study the *chefs-d'œuvre* of Italy; but in order to execute this project he required resources and protection, and he was abso-

lutely deprived of both. He then took a desperate step; he bought a piece of canvas, cut it into small pieces, which he covered, without giving himself either repose or sleep, with small virgins, fruits and flowers; and when he had sold all these, and had some reals in hand, without saying a word to any one, he set out on foot for Madrid (1643). Having arrived in this capital he presented himself to the good Velasquez, who was then in all his glory, and opened his heart to him. The painter of Philip the Fourth received the young traveller with much pleasure; and dissuaded him from continuing his journey, by placing at his disposal the foreign models which the royal palaces, the Escurial, and his own studio contained.

Murillo spent three years in continually studying those masters, for whose manner he had the greatest preference: such as Titian, Veronese, Rubens, and Van Dyck. Powerfully assisted by the advice and even by the lessons of the royal painter, his abilities soon became eminent. As there was not room in Madrid for two such artists, Murillo, being less tormented by dreams of ambition than by a desire for independence, returned to Seville;

where, at first, no attention was paid to him. It was not till the exhibition of the three paintings he had executed for the little cloister of San Francisco, that his existence and his merit became known to his compatriots. Notwithstanding envy, which never fails to attack a rising reputation, these compositions rescued him from indigence and from obscurity. Commissions soon poured in; and in 1648, he occupied a sufficiently high rank in public esteem to obtain the hand of a noble and rich lady.

From that moment Murillo quitted his country no more, and devoted, during thirty-seven years, his ardent love of art to the production of the innumerable compositions he has left behind him. Unlike Velasquez, who felt himself at ease only in the scenes of ordinary life, Murillo, gifted with a brilliant and unlimited imagination, and animated with tender and delicate sentiment, had a strong taste for sacred subjects—where art is permitted to break through the common rules of nature, in order to throw itself into the ideal world. There is not found in any other painter that grandiose and inspired expression he reserved for his Virgins, or that supernatural and divine

character he was able to impart to his Christs and St. Johns, whether as children or men.

It is remarkable that the most prolific and the most glorious epoch of the life of Murillo was from 1670 to 1680, when he was at least sixty years of age and upwards. This was because, like all men of genius in the decline of life, he united to the fire of an ever-youthful imagination, the experience and correctness of a matured talent. In 1674, he terminated his vast paintings of the Hospital of the Caridad, among which may be remarked, the "Return of the Prodigal Son," "The Miracle of the Loaves and Fishes in the Wilderness," "Abraham worshipping his Three Holy Guests," "Moses striking the Rock," "St. Elizabeth of Hungary"—a composition of such drawing and colouring that it defies censure, and for which alone the name of Murillo would deserve to be inscribed on the tablets of immortality, beside those of the painters of "The Transfiguration" and of "The Communion of St. Jerome." In addition, he completed about the same time his famous paintings of "St. Peter and the Child Jesus distributing Bread to the Poor," "The Trance of San Antonio of Padua" —the largest of his pictures, which is to this

day to be seen in one of the side chapels in the Cathedral of Seville—and twenty-three important paintings he undertook for the Convent of the Capuchins.

After having satisfied the numerous demands which were made on him at Seville, Murillo set out, in 1681, for Cadiż, where he executed, for the high altar of the Convent of the Capuchins, his great composition of the "Marriage of St. Catherine." It was whilst working at this painting that he fell from the scaffolding, and received such serious injuries that he was obliged to return to Seville. After languishing for some time, he died on the 3d of April, 1682, at the age of eighty-four. He was interred in the church of Santa Cruz, immediately beneath that chapel, where was placed the famous "Descent from the Cross," painted by the Flemish Padro de Campagna (Peter of Champagne), before which Murillo had been in the habit of passing some hours, almost daily, in contemplation and in ecstasy.*

* It is related that, one day, when he was admiring that magnificent *chef-d'œuvre*, long after the hour when the doors of the church were closed, a sacristan came to ask him why he did not retire? "It is that I am waiting," replied Murillo, "till those holy personages have assisted the descent of our Saviour from the cross."

In proportion as the life of Velasquez had been luxurious and splendid, and that of Ribera contentious and agitated, the life of Murillo had flowed on peaceably and exempt from adventures. To the talent he had acquired by indefatigable application, and in which must be distinguished three different styles, called by the Spaniards *cold, warm,* and *vaporous,* this painter united the most brilliant qualities of the heart. The younger artists were always sure of finding in him a protector and a friend; and he made use of every means to lessen the difficulties which lay in their way.

With the assistance of his fellow-painters, and with the help of the municipal authorities, he founded, at Seville, a public academy of drawing, of which he was the chief director and the first master. Among his most remarkable disciples may be mentioned Antolinez, Villavicencio, Tobar, and Meneses Osorio. He had not the satisfaction to see his talent perpetuate itself in his family. Of his two sons, the eldest, Don Gabriel, went to engage in commerce in the New World; the second, Don Gaspar, after having tried his hand unsuccessfully at painting, became a priest, and died a canon of the Cathedral at Seville.

[Of all the Spanish painters, Murillo appears to have been held in the highest estimation by English collectors; this has been particularly the case since the finest productions of this marvellous artist have been brought into the country. The Dulwich Gallery contains seven of his works—almost our first acquisitions in this direction,—the "Flower Girl," the "Spanish Peasant Boys," are familiar to every student. The Scriptural subjects have also their multitude of admirers. These are—"The Meeting of Jacob and Rachel," the "Adoration of the Magi," the "Assumption of the Virgin," and the "Virgin and Child," in a glory (Madonna del Rosario). The pictures in the National Gallery are at least equally appreciated: "The Holy Family," painted for the family of the Marquis de Pedrona; the "Spanish Peasant Boy," and the "St. John with the Lamb," of which duplicates are in the possession of Mr. West, of St. Stephen's Green, Dublin, and of the Earl of Lovelace; the Earl of Ellesmere possesses a study of "The Rich Man and Lazarus." The Duke of Sutherland can boast of no less than eight fine examples of this master; "The Prodigal Son," "Abraham and the Angels," "The Nativity,"

and "St. John"—(three small subjects in one frame) — "St. Rufinis," "St. Just," "St. Francis," "Head of a Spanish Peasant Girl," and "Portrait of a Statesman." The Marquis of Lansdowne possesses four—"The Infant Salvator Mundi," "The Immaculate Conception," "The Virgin kneeling," and a whole-length "Portrait of Don Justino Francesco Neve." Lord Ashburton has also four: "The Virgin and Child in the Clouds, with Angels," "The Virgin on a Globe, attended by Angels," a "Head of Christ," and "The Charity of St. Thomas," in which the Saint shares his clothes with poor children. The Marquis of Hertford, at least as fine a picture, representing the "Saint distributing Alms," and five others. The Marquis of Westminster possesses three—"The Infant Christ sleeping," "Laban seeking his Idols" (a landscape), and another "Young St. John." Mr. Munro has also three—"St. Anthony holding the Infant Saviour in his Arms," "The Dead Christ with Angels." "The Miracle of the Loaves and Fishes." Miss Rogers has the "Infant Christ appearing to St. Anthony;" Lord Overstone a small picture of "The Conception;" Mr. Holford "La Madonna Purissima," and two others; Mr.

Miles "The Martyrdom of St. Andrew," and three others; Mr. G. Tomline "The Pool of Bethesda," otherwise known as "Le Paralitique;" Mr. Ford a representation of two Monks. Mr. Buchanan states that he procured, for Lord Berwiek, two Murillos, which he describes as a "Virgin and Child;" and "St. Joseph and the Virgin conducting the Infant Saviour." In the gallery of Mr. Baring are six—among them a "Conception," a small "Assumption," a "Holy Family," and a "Girl raising her Veil;" Lord Arundel of Wardour has a "Joseph and his Brethren;" the Duke of Marlborough two pictures of "Beggar Boys;" Mr. O'Neil, near Manchester, a "Portrait of St. Francis Xavier." There is another "Spanish Boy" at Warwick Castle. The Earl of Shrewsbury possesses his "St. Theresa" and "St. John the Baptist;" Sir William Eden, of Windlestone, another "Madonna del Rosario," "La Madonna de la Manzana," and a "Vision of St. Francis;" and other examples are named, as in the collections of the Dukes of Hamilton, Devonshire, and Rutland, the Marquis of Exeter, Lords Lonsdale, Suffolk, Orford, Radnor, Hatherton, Listowel, and Northwick; Baron Rothschild can boast of

having secured that fine specimen of the master — "The Good Shepherd." Colonel Wyndham, Sir Culling Eardley, Sir Colt Hoare, Mr. M'Lellan, and Sir Anthony Rothschild, also possess examples; and there are other pictures of the master at Edinburgh and Glasgow. This makes a list of nearly a hundred choice pictures by this remarkable painter to be found in this country.]

ALONZO CANO was one of those bold and desperate men so frequently met with in the seventeenth century, who, giving way to fiery passions, and after keeping their cotemporaries in constant fear and agitation, have bequeathed to posterity a fame to be purified by time. This artist, whose resentment was implacable, and whose hand was prompt in using the dagger, cultivated the fine arts with so much success, that, like Michael Angelo, he was a painter, sculptor, and an architect. He was born at Grenada, on the 19th of March, 1601. His father, a kind of builder, that is to say, an arranger of those architectural ornaments which form the principal part of the altar in all churches in Spain, instructed him in the first elements of architectural drawing, and

placed him in a position to develop his admirable faculties by establishing himself at Seville, which might then be justly called the Athens of Spain. By a singular circumstance, Alonzo studied painting under the masters of Velasquez and of Murillo; that is to say, under Francesco, Pacheco, and Juan Castelli; he studied sculpture under Martinez Montinez.

After having assisted his father for several years in the works for which he had received commissions, he became his successor in the business, and then saw the proud dream of his youth realized. An artist, remarkable in three different ways, he soon found himself placed at the head of all the professors of Seville; but as if possessing an additional feature of Michael Angelo, Alonzo, although his heart was essentially good and compassionate, was jealous and violent to excess.* He would

* It was never in vain that the unfortunate appealed to his compassion. It is related of him, that whenever he wished to relieve any destitute person, it was not his custom to do so with money; he used to take paper and pen, and execute on the spot one of those precious pen-and-ink drawings now so much sought for; and after having spoken kindly to the supplicant, give the address of some great nobleman who would purchase it.

not suffer his superiority to be contested in the three branches of the arts which he cultivated.

This ill regulated self-love brought him into numerous quarrels. One of them, which he had with the painter Sebastian Valdes, terminated in a duel in 1637. As Alonzo was more skilful in the use of the sword than his adversary, he wounded him severely, and was obliged to fly. Having arrived at Madrid without resources and without protection, he addressed himself, like Murillo, to Velasquez. The favourite painter of Philip the Fourth welcomed him as a compatriot and an artist; he procured for him the acquaintance of Count Olivarez, who commissioned him to execute some works of importance, and obtained for him the title of painter to the king. Alonzo Cano resided thirteen years at Madrid, during which time he executed most of the paintings which were to give him European celebrity. In 1643, he went to Toledo, where he contended for the situation of *Maestro-Major* of the cathedral of the primate of Spain, but was unsuccessful. It was on his return, if his biographers are to be believed, that he was

accused of having killed his wife. Put to the torture, he bore it with heroic courage, without acknowledging the murder, and was acquitted in consequence of the want of sufficient proof. It is said that the King of Spain interfered in this affair, and ordered the torturers to spare the painter's right arm, which had created such splendid works.

Having arrived at the age of fifty, he resolved to return to Grenada, his own country. There he showed a lively repentance for his past errors, and terminated a most turbulent existence in the peaceful enjoyment of a canonship, which was given to him by the Bishop of Salamanca. He died on the 5th of October, 1667. Even in the very moment of death he gave a proof of the singularity of his character; he pushed aside a crucifix, which was approached to his lips, because he found it badly sculptured; and whilst clasping a simple cross of wood, expired.

We shall not here enter upon the merits of Alonzo Cano as a sculptor and an architect. His sculptures, nearly all of which are in wood, were executed for the churches of Grenada, of Seville, of Cordova, and of Madrid, where they can yet be admired in great numbers. As a

painter, he was one of the glories of the Spanish school of Seville. He understood drawing and colouring equally well. He knew how to combine with the majesty of the antique, the simplicity of nature; and no one ever carried to greater perfection the knowledge of tints, particularly of half tints. His "Dead Christ supported by two Angels," is one of his best works.

[Of the works of Alonzo Cano our principal galleries are almost bare. The Marquis of Lansdowne possesses two, "The Virgin in glory, with numerous Cherubim," and a full-length "Virgin and Child." The Duke of Sutherland one, "The Ancient of Days;" the Earl of Shrewsbury one, "St. Anthony kneeling before the Virgin and Child;" a few more may be found in the collections of Messrs. Munro, Seymour, and Hoskins.

We have also examples of other Spanish painters of repute, of Francisco Zurbaran, who was born in 1598, and died in 1662. In Lord Northwick's gallery is his head of "St. John;" we have a "St. Francis" in the National Gallery. The Duke of Sutherland possesses four of his pictures—a "Holy Family," a "St. Andrew," a "St. Martin," and an

anonymous Saint.. Lord Clarendon has a "Flight into Egypt;" and there are eight representations of the Patriarchs at Auckland Castle. Messrs. Ford and Hoskins have other examples. The Earl of Shrewsbury possesses one painting by Pedro Nunez da Villavicencio; the Earl of Ellesmere a "St. John the Baptist," by Luis Vargas, which Dr. Waagen asserts to be a copy from the "St. John in the Wilderness," by Giulio Romano, in the Munich Gallery. By Pierre Subleyras, the Duke of Sutherland possesses a portrait of Benedict the Fourteenth; and the Earl of Shrewsbury "The Fall of Simon Magus," by Ribalta. Sir William Eden has "The Last Judgment;" and another example. By Morales the Marquis of Westminster has a picture representing St. Veronica; and Sir Thomas Baring a "Christ bearing the Cross." By Pedro de Moya, the Earl of Shrewsbury has a "Jovial Party." Sir William Eden also possesses one example of Joanes, and one of Espinosa. Lord Clarendon has four large pictures of Francisco de Herrera, called El Viejo. The Marquis of Westminster a "St. Veronica," by Claudio Coello; and examples of a few more of the minor Spanish painters

may be found in English collections—the sales of the galleries of the French Marshals, of the late King of France, and of other Spanish galleries, having diffused them pretty generally; and the publication of Mr. Ford's work on the artists of Spain having in a great measure popularized the study of this branch of art.]

THE GERMAN

AND

NETHERLANDISH SCHOOLS.

CHAPTER I.

THE GERMAN SCHOOL.

ALBERT DÜRER—HOLBEIN.

THE first school of painting which presents itself to us, in the north of Europe, is the German school; the origin of which is anterior to the epoch of the revival of the arts. The early painters of this school were, like the Italians, instructed by Byzantine artists, whom war had driven from their country. But as they did not possess those precious antique statues which enabled the Italians to appreciate purity in design, they limited themselves to the mere imitation of nature. In their compositions, almost all of which were inspired by religion, the limbs of the various figures are

nearly always too slender, the drapery stiff, and the attitudes ungraceful; yet the countenances exhibit considerable expression.

[There was more than one school of painting in Germany—the most famous existing at Cologne under the auspices of Meister Wilhelm, a painter of great celebrity and of decided merit, as certain scriptural compositions, still in existence, fully prove. Meister Stephen, his pupil, also produced sacred subjects of a similar character—altar-pieces chiefly—which, though somewhat quaint, are interesting examples of the state of the art about the commencement of the fifteenth century. There was also a school at Westphalia, which produced more than one able artist capable of extending its reputation—their works survive, but their names have perished. A school at Nuremburg was in a particularly flourishing condition at a date not much later; and, among the numerous painters it produced, the name of Michael Wohlgemuth, who was born in 1434, and survived till 1519, deserves mention as a painstaking artist, more remarkable for the study visible in his pictures, than their invention. Some of his altar-pieces are in existence, and are striking evidence of his

fitness for the distinction he achieved of being the master of Albert Dürer. Saxony produced a famous school, of which Lucas Sander, better known by the name of his birth-place, Cranach, was the presiding genius, though not the founder. He was born in the year 1472, and after many vicissitudes, several years passed in travelling in the Holy Land, others in captivity, he was permitted to exercise a vocation for which he was peculiarly fitted. He painted many striking altar-pieces, and some smaller pictures of great merit—also religious subjects. Occasionally, however, he produced Venuses, animals, moral allegories and portraits, with equal success. He died in 1553, leaving a son, Lucas Cranach the younger, who worthily sustained the reputation of his school and his name. He died in 1586. Several interesting pictures by Cranach are in England. Lord Robert Grosvenor possesses two that came out of the collection of Dr. Campe of Nuremberg. Portraits of a Burgomaster and his wife, are in the possession of Major-General Birch. A remarkable picture by him was exhibited at the British Institution some years since. It represented a grand hunting entertainment given by John Frederick, Elector of

Saxony, to Charles the Fifth, Emperor of Germany. The Earl of Shrewsbury possesses a female portrait, and the Marquis of Exeter the portrait of Luther. The Duke of Devonshire has several drawings by Cranach; some are at Windsor Castle. The Liverpool Institution contains a nude female figure painted by him; the Duke of Hamilton, his "Judith with the head of Holofernes." Lord Craven, "the Elector George, of Saxony, surrounded by the Reformers." Lord Northwick, "Cupid bewailing to Venus the sting of a bee;" and the Right Hon. Mr. Labouchere, a Stag Hunt. Mr. Mackinnon possesses a male portrait, by Lucas Cranach the younger.]

There remain but few paintings of the primitive times of the German school. Those dating before the close of the fifteenth century are anonymous. About this epoch appeared Martin Schongauer, who was for a long time known by the name of Martin Schon, or the beautiful Martin; Israel Von Meckenen, Wenceslaus of Olmutz, and Main, who painted many pictures with marked labour. Then comes Albert Dürer, the real head of the school with which we are now occupied. That great painter and Lucas Cranach bear,

in their manner, great resemblance to the predecessors of Raphael, Perugino, Andrea Mantegna, and Leonardo da Vinci. In general, however, with the Germans of that time, there is more hardness than in the Italian paintings, but not less expression and devotion in the countenances. If the first have not so extensive a knowledge of the art as the others, there may yet be observed in their works expression, truth, and simplicity.

[The collection of Prince Wallenstein is peculiarly rich in early examples of German art, and several are of singular interest; the religious subjects indicating an influence almost identical with that displayed in similar subjects treated by the early Italian masters, with similar defects and similar merits. The schools of Suabia, Franconia, and the Upper Rhine, were ably represented; there were also productions of the Rhenish school, that betrayed a Byzantine source. Rivalling these in interest were compositions by Heinrich Aldegrever, a pupil of Albert Dürer, Sigismund Holbein, uncle of the well-known artist of this name, Wilhelm of Cologne, Hubert, Jan, and Margaret Van Eyck, Hugo Van der Goes, Rogier van Bruges, Hans Memling, Israel Van

Mechenen, Cornelius Engelbrechsten, Lucas Van Leyden, Jan Van Mabuse, Jan Van Schoreel, and various other careful illustrators of Christian art in Germany, Holland, and Flanders. Their exhibition was a great boon, assisting materially in conveying correct ideas of the progress of painting among the Germanic people.]

In the sixteenth and seventeenth centuries painting had much advanced in Germany. Her painters, following the impulse given by Italy, preserved in their compositions the truth of the middle ages, while uniting to it the more brilliant resources of art. However, this epoch was far from corresponding to the great period of Leo the Tenth. Painters such as Christopher Schwartz, Peter de Witte, John Von Achen, Rottenhammer, Gerard Lairesse, Rugendas, and Riedinger, cannot, notwithstanding all their merit, be compared to masters from the brilliant schools of Rome, Venice, and Bologna.

Towards the close of the seventeenth century, and till the middle of the eighteenth, painting fell in Germany, as everywhere else, into complete decay, and taste degenerated into affectation. Then appeared one who exercised not only in his own country, but

over the whole of Europe, a powerful influence; this was Winckelmann. The writings of this talented man, and celebrated archæologist, brought back the artistic imagination to the study and to the admiration of ancient monuments. His friend Raphael Mengs, of whom we have already made mention, while sharing his enthusiasm for the ancients, did not confine himself to merely copying their *chefs-d'œuvre;* he likewise took for his models the great Italian masters; which gave to his talent a character quite different to that of the country in which he was born. Since the time of this great painter, Germany has produced few artists whose names are worth mentioning; but, we must acknowledge to her honour, that, now that the era of great painters has passed away, she endeavours to reanimate the culture of the art, at Munich, at Dusseldorf, at Frankfort, and at Berlin. Italy has scarcely any other painters than those Germany sends her, and we have lately seen this country founding an artistic colony in the very bosom of Rome; where it aspires to the glory of possessing a school which will rival that of the French.

ALBERT DÜRER, the father of painting in Germany, was born at Nuremberg, in 1471. His father was a skilful and honest jeweller, whom the desire of perfecting himself in his trade had induced to proceed into Hungary, from Germany. He brought up his children in the purest principles of religion; and, seeing Albert, his second son, always industrious and full of zeal, took particular pains with him. He sent him at an early age to school; and when the child knew how to read and write, he was placed as an apprentice to a jeweller. Albert remained working there for a considerable time; but, as he felt himself more fitted to be a painter, he prayed his father to let him follow his vocation. The elder Dürer was somewhat dissatisfied; regretting the time his son had lost in the jeweller's shop. However, after some resistance, he yielded; and, in 1648, Albert was placed in the studio of Hugo Martin, painter and engraver. There he made great progress in engraving, and began painting. A short time afterwards, he had the honour of entering the studio of Michael Wohlmuth, under whom he applied himself more particularly to painting, and neglected engraving; he also studied perspective, and

civil and military architecture; on which latter study he has composed some treatises.

Less anxious for precocious success than for durable fame, Albert Dürer prepared in silence those works which were to assign him an important place among the painters of his country. In 1492, he went to Colmac, where the Schongauers, three brothers, at that time celebrated artists, received him with marks of kindness. On his return to Nuremberg, in 1492, at only twenty-four years of age, he married the daughter of a skilful mechanic of that city. Left to himself, and yielding to the happy inspiration of his genius, he had created a manner of engraving, which resembled nothing that had as yet been seen in Germany. It was thus that his great reputation began with his first works, which, admired and sought after by all the world, did not fail to make him known to the Emperor Maximilian the First. This monarch invited him to his court, and gave employment by turns to his graver and to his pencil; indeed, was so content with both, that he ennobled the artist. This arose out of the following incident:

One day, when Albert was drawing figures on one of the walls of the imperial palace,

Maximilian, who was present, ordered one of his gentlemen-in-waiting to steady the ladder on which the great painter was mounted. On receiving this order, the gentleman-in-waiting hesitated, and, retiring a little, made signs to one of his servants to hold the ladder; which, being perceived by the emperor, he held it himself. When the painter descended, the emperor created him a nobleman, and gave him permission to bear a coat of arms; adding, in addressing himself to the courtiers: "Know that this painter is already more than noble by his talent; I can easily make a peasant a nobleman, but, with all my power, I should never be able to make a nobleman such an artist as Albert Dürer."

The Emperor Charles the Fifth and Ferdinand, King of Bohemia and of Hungary, professed an equal esteem for Albert Dürer; yet, the incense of courts never intoxicated him. This great artist was gifted with the most excellent qualities of the heart, the most engaging manners, and the most agreeable conversation. He could live among the great without despising the little; he took pleasure in encouraging artists; and his amiable dis-

position retained its tranquillity during the religious agitation of the sixteenth century.

Albert Dürer was working with great perseverance, endeavouring to augment his extensive collection of engravings, portraits, drawings, and paintings of all kinds; when, in 1506, he set out on an artistic tour into Italy. This was the happiest period of his life. His letters to his friend Pirkhenier, a senator of Nuremberg, must be read in order to give an idea of the happiness he enjoyed under the salutary influence of a beautiful sky, and far from the domestic annoyances created by the sour-tempered woman to whom he had united his destiny. At Venice all who were distinguished in the arts and in science came to him, and gave him the most flattering reception.

After having executed, for the fraternity of German merchants residing at Venice, a painting of Saint Bartholomew, for which he received ten florins, Albert Dürer quitted that superb city; where, according to his own expression, he had been treated as a great nobleman, whereas at home he was but a parasite, and went to Bologna with the object

of there studying perspective. The painters of Bologna received him with no less distinction than the Venetians; but it was necessary at last to bid adieu to that fine sky, to that pleasant land, and to go back to Germany.

On his return to Nuremberg, he recommenced his active and industrious habits. It was there that, in order to render homage to the talent of Raphael, whom he had seen in Italy, he painted his own portrait, and sent it to that sublime genius; with a letter and several engravings he had executed. We have related how Raphael, who was at Rome when the letter arrived, replied.

In 1520, Albert Dürer also made a journey to the Netherlands, which lasted nearly four years, and of which he wrote the journal published by De Mas in the seventh volume of his Journal of the Arts. But Holland, with its pale sun, was far from equalling, in his eyes, beautiful Italy with her azure sky and her elegant, witty, and generous nobles. He was, however, received everywhere with the greatest marks of esteem. He stayed for some time with Lucas of Leyden. These two great men appreciated each other, and an

emulation worthy of being imitated; gave additional zest to their intercourse. They took each other's portrait, and separated with regret. At Antwerp the corporation of painters invited Albert to a great gala, where the people, he says, pressed on both sides of the tables to see him; after which he was reconducted to his own house with lighted torches, like a Roman consul. At Aix-la-Chapelle, and at Cologne, he attended the *fêtes* and rejoicings which took place in honour of the coronation of Charles the Fifth. But if in these countries the people abundantly encouraged and honoured him, it was not the same with crowned heads. Never could he succeed in making the Arch-Duchess Marguerite, daughter of the Emperor Maximilian, accept the portrait he had painted of her father, with which he wished to present her. That princess showed herself so little worthy of one of the finest prerogatives of power—encouraging the arts—that she never made the slightest remuneration to the painter for all the precious sketches which he sent her.

After having experienced misfortunes and tribulations of every kind, towards the end of his journey, Albert resolved to leave the Nether-

lands. On his return to his native city, he was admitted a member of the senate of Nuremberg. But neither that honour nor riches, nor the public esteem, could compensate to him for the misfortune of having made the acquaintance of a woman who took a malicious pleasure in thwarting all his tastes and all his wishes. Good, modest, and submissive to the will of Providence, he suffered without complaining, as long as he was able; but the sorrow which filled his soul, at last affected his health. After having languished for several years, he died like a Christian, on the 8th of April, 1528, at the age of fifty-seven. He was buried at Nuremberg, in the cemetery of St. John.

The merits of Albert Dürer are well known. He owed all to his own genius; for he did not remain long enough at Vienna to be able to study the beauties of the antique. Although superior to the painters of his own country, he could not entirely avoid their faults. He is reproached with stiffness in his outlines, and with ignorance both of costume and perspective. But, with the exception of these faults, all his paintings were remark-

able for wonderful truth; his thoughts were as elevated as his colouring was brilliant; each of his compositions exhibits high finish; and never has any artist produced a greater number. The first oil paintings which we know of as his, are the portrait of his good mother, Barbara, and one he took of himself at the age of thirty. There is nothing more chaste than the picture he made of the Virgin, for whom Albert Dürer seemed to have had the greatest reverence; since he has continually represented her both in paintings and in engravings; sometimes as a young maiden, displaying all the graces of maternity, and sometimes as a young mother, possessing all the purity of the maiden. After the painting of the Virgin comes a subject borrowed from the saintly legends; the sufferings of several martyrs, where he has represented himself holding a small flag on which his name may be read. But the work which is considered his *chef-d'œuvre* in painting, is his famous picture in which he has represented our "Saviour on the Cross," surrounded with a glory. Above the figure of Christ, and at the lower part of the picture, is seen a group of Popes, Cardinals,

and Emperors. In each of these works may be remarked a fertile imagination, a clever touch, careful execution, and correct drawing.

Albert Dürer was not less remarkable as a portrait painter than as an engraver. It would be impossible to enumerate all his engravings on wood and on copper; some he did in aqua fortis on steel; some, even more lightly and capriciously drawn, are done with a needle on tin; for he was indefatigable in the research of new modes. There are extant a great variety of drawings by this great painter, in pen and ink and in crayon, as well as saints and saintly legends sculptured on wood and on ivory; which Germany and Italy preserve with profound veneration. In these engravings, whether borrowed from the Christian religion or from mythology, all the qualities of the great masters are found. It is always the same graceful and abundant evidence of talent, of dramatic action, of drawing, and of interest. As an engraver he is admirable for the fineness and the variety of his prints, and for the neatness and the tint of his burin. Although the art has acquired since his death three centuries of experience, it would not now be possible

to make a better, nor perhaps so good an engraving as Dürer's "St. Jerome meditating on the Holy Scriptures."

[The only pictures of Albert Dürer's in England with which we are acquainted, are the "Portrait of a Young Man," at Hampton Court; his "Death of the Virgin," in the gallery of the Duke of Sutherland; a votive altar-piece in the private collection of Her Majesty, at Buckingham Palace, representing "The Virgin and Child enthroned;" "St. Dominic," and "A Knight in Armour," in Lord Ashburton's collection. The Duke of Rutland and Hamilton, the Marquis of Exeter, and Lord Northwick, and the Rev. Mr. Russell also possess examples. His best works are in the Schleisshein Gallery—the gallery of the Belvedere at Vienna; in the Florentine gallery of the Uffizj; in the Munich gallery; in the principal collections in Germany; and in some churches at Nuremberg. They are of various character: historical, religious, allegorical; but the majority are either illustrations of the inspired writings or of the legends of the saints. His great reputation as a painter of religious subjects made him

much sought after for the composition of altar-pieces; in one of these, "The Trinity," in the Belvidere, at Vienna, the painter introduced himself at full length among the sacred personages he has ventured to pourtray. His merit as an artist, and his influence upon German art, cannot be questioned. He regarded art almost exclusively in its Christian aspect; and though his delineation of what he saw does not completely satisfy modern ideas, as an artist his name must always rank above his numerous successors, who devoted themselves to the representation of a narrow and vulgar sociality. His sojourn in Italy, doubtless, had something to do with the religious character of the pictures he painted subsequently. This, however, does not affect his claims to rank with the great masters of modern art. Among his most distinguished scholars and followers, were Hans von Kulmbach (Hans Wagner), Heinrich Aldegrever, Hans Scheuffclein, Bartholomew Beham and Albrecht Altzdorfer, George Pent, Mathias Grünewald, Hans Burghmair.

Other cities in Germany also produced Schools, and more than one produced eminent

masters. Among these, a familiar name to the English reader presents itself.]

HANS HOLBEIN, born at Basle, in 1498, received no other lessons in his art than those given to him by his father, a mediocre painter, originally from Augsburg, of whose talent there now remain no proofs. Gifted with the happiest disposition, he perfected himself merely by his own efforts, and saw his reputation slowly increase. After having produced several excellent paintings for amateurs, Holbein was employed in painting and in decorating puplic edifices, in which he displayed remarkable talent. He painted a village dance for the fish market, at Basle, and decorated the walls of the cemetery of the same town with his famous "Dance of Death,"—an ingenious allegory, where he represented every condition of life; kings and shepherds; rich and poor; old and young. He executed, at the same time, for the Town Hall, "The Passion of Jesus," in eight compartments.

Although Holbein painted with his left hand, no style was foreign to him; he cultivated, with equal success, painting in fresco, in dis-

temper, in oils, and even miniatures. He drew in pencil, and his pen and ink drawings show rare facility. It is impossible to judge of his life and of his tastes by the style of his painting. How, indeed, could it be imagined that the artist who appears to have had the patience to count all the hairs in the grey head of the famous Erasmus, and of the venerable Thomas More, was a prodigal, careless, joyous companion, and brave, even to temerity? Erasmus, who had allied himself in close friendship with him during his residence at Basle, endeavoured to bring him back to a more regular line of conduct, and forwarded to him a copy of his "Praise of Folly." The painter, enchanted with the descriptions of the various kinds of folly traced by the able pen of the Dutch doctor, undertook, in his turn, to represent them in the drawings which he sketched in that copy, and sent it back to his friend..

Some time afterwards, Erasmus persuaded him to go to England. Holbein determined upon this journey all the more willingly, that he had been anxious for a long time to quit his own country. On his arrival in London,

with letters of recommendation to the Chancellor More, and with the portrait of Erasmus, their mutual friend, he was received by that minister with great distinction. King Henry the Eighth, a great amateur of painting, having been invited to a *fête*, given by his Chancellor, had an opportunity of seeing several paintings by Holbein. He was so struck with the perfection of these works, and expressed so much admiration, that More requested him to accept them. A few days afterwards, the Chancellor presented the artist to the King, who appointed him his painter, and said to the minister—"I restore to you, with pleasure, the presents which you have made me, since you present to me the artist."

Holbein executed for Henry the Eighth several remarkable paintings. The King was so delighted with his talent, his character, and his conversation, that he took a great liking to him, and allowed him perfect freedom of speech. The following anecdote, inserted in the preface to the "Praise of Folly," attests the great protection which painting enjoyed at the court of England. One day, when Holbein had shut himself up alone in his studio,

to paint a picture on which he wished to bestow all his care and attention, one of the great nobles of the court wished to force open the door, in order to see him using his brush; Holbein had, at first, recourse to politeness, to excuse himself from opening the door; but the nobleman persevered, and the painter persisted in refusing. At last, wearied by the importunity, he became angry, and, opening the door, seized the nobleman by the shoulders and threw him from the top to the bottom of the stairs, which put him in a miserable plight. The artist, in order to avoid vengeance, leaped out of the window, and ran to implore the protection of the King, to whom he ingenuously related the adventure. The King promised him his pardon, on condition that he should apologize to the courtier; and he had the kindness to retain him with him to give the offended person time to calm his fury. The nobleman, bruised by his fall, and with his face cut and bleeding, had himself carried into the presence of Henry the Eighth, and demanded justice. The King listened at first, and tried to induce him to pardon the painter; but, when he observed that his exhortations

merely increased this man's animosity, he thus addressed him:—"Sir, I forbid you, as you value your life, to attempt that of my painter; know that there exists between you two an immense difference; of seven peasants I can easily make seven earls like you; but of seven earls I can never make a Holbein." The nobleman, terrified, threw himself at the feet of the monarch, and promised not only to put an end to his resentment, but also to become the protector of the artist."

The high favour enjoyed by Holbein at the court of England survived that of his worthy Mecænas—the unfortunate Sir Thomas More. He painted the portraits not only of the King, the Princes and Princesses, but also of all the great people of the kingdom; and spent, in foolish extravagance, the immense sums he had obtained from the generosity of his patrons. He died in London, of the plague, in 1554, greatly in debt.

Although Holbein was a very talented man, he neither studied the art with that vivacity of imagination which is admired in the Italian and Spanish artists, nor with that ardent faith which holds the place of genius in some of his

fellow-countrymen. He never quitted the ungrateful and prosaic soil of reality. It was always with a mathematical exactness—a wonderful precision of imitating nature—that he was enabled to produce the expression and the character of his models.

[Though known as a celebrated portrait painter, Hans Holbein executed both historical and sacred pictures with marked success. In the Dresden Gallery his representation of the 'Virgin Mary as the Queen of Heaven," is an impressive picture, and deserves all that Frederick Schlegel and other critics have said in its praise. At the feet of the Virgin kneel the family of the Burgomaster, Jacob Meyer, of Basle, for whom the picture was painted; and their homeliness of physiognomy contrasts finely with the pure and elevated beauty of the enthroned Madonna. An altar-piece in the Cathedral at Frieburg, representing "The Birth of Christ," and "The Adoration of the Kings," in which the portraits of the donors are also introduced, is another fine example of his genius. In consequence of the patronage he received in this country, his portraits are frequently to be met with. There are sixteen

at Hampton Court, three at Windsor Castle, and others at Longford Castle, Arundel Castle, and the ancient residences of the English nobility. Mr. Rogers possesses a small head; — one of the painter's historical subjects, "Henry the Eighth presenting a Charter to the Barber Chirurgeons," is at Barbers' Hall; and a picture representing King Edward the Sixth granting a Charter to that Hospital, at the Bridewell. Pepys was anxious to purchase this, with the laudable object of obtaining a good investment. "I did think to give £200 for it," he says, in his Diary, "it being said to be worth £1000, but is so spoiled that I have no mind to it, and is not a pleasant though a good picture." Three times this sum has been recently given for a picture, bought as a Holbein, for the National Gallery, which is neither pleasant nor good. We have no lack of true Holbeins—particularly portraits—one or more may be found in almost every important collection. They are in the galleries of the Dukes of Norfolk, Devonshire, Marlborough, Buccleugh, and Rutland; and the Archbishop of Canterbury, the Marquises of Bute and Exeter, Lords Carlisle, Radnor, Northwick, Spencer,

Shrewsbury, Ashburton, Warwick, Suffolk, and Pembroke.

In those of Sir John Boileau, Messrs. Bull, Fuller Maitland, Labouchere, Blundell Weld, Seymour, Holford, Neeld, Miles, Martin, Meynell Ingram, Charles Wynn, Wentworth, Tomline; and at Cambridge and Liverpool are other examples—in all, between seventy and eighty.]

CHAPTER II.

THE NETHERLANDISH SCHOOLS.

VAN EYCK—MEMELING—MABUSE—QUENTYN MATSYS—ANTONIO MORO.

[THE brothers Hubert and Jan Van Eyck deserve to be considered as the true founders of the Flemish School. Art has reason to be otherwise grateful to them; for their discovery of oil-painting—or rather their successful application of a varnish—gave an impulse to painting in Germany and Italy, that produced the most brilliant results. The elder brother was born about the year 1366, and died in 1426; and John was born about the commencement of the century, and died in 1445. Previously to their attaining celebrity as artists, German art, if not exactly Byzantine, was unquestionably Gothic. Statuesque figures—almost without grace—arranged with formal symmetry; a gold ground,

an artificial splendour, an unnatural frigidness as a prevailing character, were the most striking features in the majority of the religious pictures of Germany. Hubert did not entirely emancipate himself from these mannerisms; but John has left abundant indications of having discarded them in favour of a careful imitation of nature. Though born in the town of Maaseyck, they practised their profession chiefly at Bruges, in which was associated with them their sister Margaret, who enjoys the reputation of a skilful artist. Hubert assisted his brother in many of the fine altar-pieces they painted for different churches. In the elaborate series of paintings of this nature that were executed by them for a church in Ghent, among a group of the Blessed, John introduced his brother, riding on a richly-caparisoned horse, in a suit of blue velvet trimmed with fur; less conspicuous among the throng is John, in a more sober suit of black. The countenance of the elder brother is amiable and benevolent; the younger, shrewd and sharp. They painted many smaller pictures and portraits; but of the latter it is not improbable that by far the greater portion have been detached from those extraordinary com-

binations of subjects—past, present, and future—like the one executed as a votive altar-piece for a church, to which we have just referred.

The two figures in the National Gallery, for which no descriptive title can be found, that Dr. Waagen pronounces to be portraits of the painter and his wife, are probably portraits of the donor of some similar production and his wife, who, like the worthy Judocus Vyts and his spouse, the promoters of the Ghent picture, may not have been insensible of the advantage of thus going down to posterity with the double claim of art, patronage, and Christian benevolence.* In the same collection is

* Carl Van Mander, in his "Leven der Nederlandsche en Hoogduitsche Schilders" (Amsterdam, 1764, vol. i. p. 24), gives the following anecdote:—"One John (*i. e.* Van Eyck) painted on panel in oil the portraits of a man and woman, who appear to be entering into wedlock, and plighting their troth to each other. The piece afterwards got into the hands, or became the property of a surgeon at Ghent, and was seen by the Princess Mary, aunt of Philip the Second of Spain, and widow of Louis King of Hungary, who was very fond of art. She was the sister of Charles the Fifth and Governor of the Netherlands. Her husband, Lewis of Hungary, had been killed in battle against the Turks, at Mohacz,

another example of the master, with the unsatisfactory description, "Portrait of a Gentleman," not more attractive, but scarcely less interesting. In truth, these early productions of the Flemish School are singularly suggestive, and well deserve the attention they create. A beautiful little "St. Jerome," in the gallery of Mr. Baring, is one of the very few specimens of John Van Eyck's religious subjects to be found in England. Mr. Rogers possesses a "Virgin and Child," and the Earl of Shrewsbury an interesting example of the master, procured from Dr. Campe's celebrated collection in Nuremberg. Other examples are in the collections of the Marquis of Exeter, Lord Northwick, the Duke of Devonshire,

1526. This princess was so much pleased with the picture, that she bought it, and gave the surgeon an office for it which produced a hundred florins a year." Kügler's Hand-book of the History of Painting, German, Flemish, and Dutch Schools. We are not so satisfied with Van Mander's anecdote as Sir Edmund Head, the editor of the Hand-book: So far from appearing to represent lovers plighting their troth, the two figures are evidently impressed with a profound religious feeling, such as might be expected from donors of one of these important and doubtless expensive decorations of the great hurches of Germany.

Colonel Wyndham, Miss Rogers, and Messrs. Weld, Denistoun, and Labouchere.

A monument to Hubert Van Eyck was placed in the church of St. John (St. Bavon, the cathedral), Ghent. Van Mander describes it as having a figure of Death, holding a plate of copper, containing an epitaph in old Flemish, of which the following is a translation: "Take warning from me ye who walk over me. I was as you are, but am now buried dead beneath you. Thus it appears that neither art nor medicine (chemistry?) availed me. Art, honour, wisdom, power, affluence, are spared not when death comes. I was called Hubert Van Eyck; I am now food for worms. Formerly known and highly honoured in painting, this all was shortly after turned to nothing. It was in the year of the Lord one thousand four hundred and twenty-six, on the eighteenth day of September, that I rendered up my soul to God, in suffering. Pray God for me, ye who love art, that I may attain to his sight; flee sin, turn to the best [objects], for you must follow me at last."

In the same cathedral is an altar-piece painted by the brothers, in which their portraits are introduced, Hubert being repre-

sented as a man of sixty. The same portraits, with a third, supposed to be their sister Margaret, has been discovered* in the "Crucifixion," painted by John, in the possession of Count Taletscheff. The two full-length small portraits in the National Gallery by the same artist, Sir Charles Eastlake has pronounced to be John and his wife; and the inscription upon the picture after the name of the painter, he reads "*fuit hic*," instead of "*fecit hic*," accounting for the want of resemblance between the accredited likeness of John and the male portrait by a lapse of seven or eight years, and a different costume. This, however, is far from satisfactory. As all these likenesses of John Van Eyck were painted by himself, so short an interval between his painting them could not have produced so great a physiognomical change as appears in these portraits. It is generally stated that John died young; he must, however, have been upwards of sixty at his death, and at the date of the assumed portrait, upwards of forty. Sir Charles Eastlake places his decease at thirty-five; but as the painter's wife is mentioned

* Passavant, Kunst Blatt, No. 111, 1841.

as a widow in February, 1445, and the date of the picture is 1434, an interval of ten years is as much as can be allowed. Though the church of St. Donatus, at Bruges, in which he was buried, no longer exists, his epitaph in Latin has been preserved by Van Mander, and thus been "done into English:"—"Here lies Johannes, who was celebrated for his surpassing skill, and whose felicity in painting excited wonder. He painted breathing forms, and the earth's surface covered with flowery vegetation, completing each work to the life. Hence Phidias and Apelles must give place to him, and Polycletus be considered his inferior in art. Call, therefore, the Fates most cruel, who have snatched from us such a man. Yet cease to weep, for destiny is immutable; pray only now to God that he may live in heaven."

Among the numerous scholars of Van Eyck were Gerhard Van der Meere, Justus of Ghent, Hugo van der Goes, Peter Christophsen, Albert van Onwater, and Roger of Bruges. Jan Hemling, or Memeling, was a pupil of the latter. This extraordinary man had at first been a soldier. In consequence of a wound he had received on the field of battle, he entered the

hospital of St. John, and there found himself so comfortable, that he resolved not to leave it. In order to acknowledge the attentions which were bestowed upon him, he devoted his talent, for six years, to the benefit of the sisters of the hospital. He painted a number of pictures for churches, the principal of which, and the one that gives the most complete idea of his manner, is the mystic "Marriage of St. Catherine," a great painting executed on folded shutters, and veiled by a curtain.*

Numerous examples of this master may be found in continental galleries. There were some interesting productions of his in Prince Wallerstein's collection. In England they are rare. We can mention among the few we possess, an altar-piece in the Duke of Devonshire's gallery at Chiswick; a "St. Adrian," in the possession of Mr. Harcourt Vernon; the artist's portrait of himself, in the choice collection of Mr. Rogers, who also possesses by the same hand a miniature "Virgin and Child enthroned;" and Miss Rogers a mini-

* Memeling would never employ oils in painting; he continued always to make use of that mixture of paste of gum and of the white of eggs, to which he owes the strength of his tints.

ature "Nativity." A curious portable altar, with upper and lower wings, representing the Nativity, the Adoration of the Magi, the Visitation of the Virgin to St. Elizabeth, Adam and Eve driven out of Paradise, St. John and St. Catherine, with God the Father, and Angels above, stated to have come from a monastery in Spain, has recently been sold by Christie and Manson, with the collection of J. D. Gardner, Esq.

Early in the sixteenth century, flourished Quentyn Matsys, who, according to the legend, abandoned his trade of blacksmith at Antwerp, to become an artist, less out of love for art, than for a fair lady, who preferred the higher position its profession indicated. He painted, among many similar productions, an altar-piece, which has found its way from the Cathedral to the Academy at Antwerp; a composition of singular merit, that both Passavant and Kügler have pronounced worthy of Leonardo da Vinci. A pair of portraits, painted on vellum, were in the collection at Redleaf. He is best known in England by the picture improperly called "The Two Misers," at Windsor Castle, of which there exist several repetitions. The Duke of Hamilton possesses

a duplicate of "The Misers." Lord Northwick a male portrait; Lord Scarsdale a "Virgin Kissing the Child," by his son Jan; the Rev. Mr. Russell a small altar-piece with wings, the principal subject "The Virgin, Child, and Saints," with Angels playing on musical instruments, and one holding a dish of cherries; St. John the Baptist and St. Agnes, in the right wing; St. John the Evangelist, an Apostle plucking oranges, and an Angel roses, in the left; and Mr. Seymour has a portrait of an old woman,—a coarse exaggeration of the repulsiveness of age. He died in 1529.

John Van Mabuse (Gossaert) was born near the close of the fifteenth century, and also painted altar-pieces with marked success. There is an Italian influence in his later religious pictures, which indicates the direction of his studies towards the close of his career. It has been confidently stated, and as confidently denied, that he resided for some years in England. It is unquestionable that many of his best pictures are in this country, and have been here for a very long period. Some of them were in the collection of Charles the First. Many, however, are of much earlier introduction. The great picture of the "Ado-

ration of the Kings," belonging to the Earl of Carlisle, Dr. Waagen pronounces the finest production of the old Flemish school. Sir Thomas Baring possesses a "Virgin and Child, with Angels," next to it in merit. In Mr. Solly's collection there was a "Descent from the Cross," formerly in the church of St. Donatus, Brussels, which ranked among his finest works. His "St. Matthew called from the receipt of custom," will be found in her Majesty's private gallery, Buckingham Palace. His "Adam and Eve" is at Hampton Court, where may be seen his group of portraits of the children of Henry the Eighth; repetitions of which are in the possession of Lord Wilton and Lord Ruthven. Miss Rogers possesses a "Female Saint about to visit a shrine." Mr. W. F. Maitland a "Virgin and Child;" and a few striking examples of the master may exist in other collections. The Duke of Devonshire possesses the picture of "St. Ursula on her embarcation taking leave of her parents." The Duke of Hamilton another "Adoration of the Kings," which Dr. Waagen ascribes to Patenier. Mr. McLellan, of Glasgow, has a portion of an altar-piece, representing St. George and the donor. Mr. Blundell Weld a "Virgin

Enthroned;" the child is seizing a goldfinch, and one of the angels playing on the Jew's-harp; a kneeling figure in the fore-ground is supposed to be Louis the Eleventh, probably the donor of the picture. A figure of St. Margaret, with a dove on her shoulder, and trampling Satan under foot, is also introduced. Dr. Waagen considers it the production of some old French painter, but it is decidedly Netherlandish in taste, and is most probably an early picture by Mabuse. The Earl of Pembroke's collection contains a capital repetition of his portraits of the three children of Henry the Seventh, at Hampton Court. Mr. Green, of Hadley, possesses a Crucifixion in an altar-piece, with portraits of the donor and his wife on the wings; and a fine male portrait from another altar-piece.

His scholar, Jan Schoreel, born in the year 1495, and, after a long career, died in 1590, worthily sustained the reputation of the school by several religious pictures of great merit, chiefly altar-pieces. At Hampton Court there is a "Virgin and Child, with St. Andrew," which Dr. Waagen ascribes to this master; and there is a portrait of an old woman by him in Mr. Maitland's collection. Of his scholar, Antonio

More, born in 1512, we not only know a great deal more, but are better stocked with specimens of his art. He was in England before the marriage of Mary, by whom and by her husband he was employed. He subsequently went to Spain, but died in Flanders in the year 1588. There are two portraits by him at Windsor Castle, two at Hampton Court, and one picture containing two portraits at Buckingham Palace; all appear to represent Spanish persons. One portrait of Queen Mary is at Hampton Court, another at Castle Howard, and his own at Althorp, with two others; three more are in the collection of the Duke of Bedford, two in Mr. Fountaine's, one in Lord Dillon's, one in Lord Northwick's, one in the Earl of Suffolk's, two in Lord Yarborough's, two in Colonel Wyndham's, two in Mr. Fuller Maitland's, and two in Mr. Neeld's. Mr. Tomline, Mr. Davenport Bromley, and Mr. Holford possess one example each, and one is in the possession of the Society of Antiquarians.

Michael Coxcie enjoys the distinction of having been a scholar of Raphael. His was also a long career, he having been born in 1497, and died in 1592. His works show

the Italian character of his studies, especially in religious subjects: they are very rare in England. Of Joost Van Cleve, an inferior artist, who visited this country in the reign of Philip and Mary, we possess portraits of himself and wife at Windsor Castle; and Dr. Waagen discovered another example at Luton.

The imitation of the Italian style now begun to be conspicuous in religious compositions by Flemish painters. Martin Hemskirk (Van Veen), though a pupil of Schorcel, followed the path of Coxcie. "His "Vision of Death and the Last Judgment," and his "Jonah under the Gourd," at Hampton Court, show with what effect. He was born in 1498, and died in 1574. Bartholomew de Bruyn, of Cologne, was a far more original artist. Dr. Waagen attributes to him the picture at Althorp, hitherto considered to be by Albert Dürer. Among celebrated Flemish portrait painters we must mention Lucas Cornelis, by whom we have several examples at Hampton Court, and at Penshurst. He appears to have been in England in the reign of Henry the Eighth, and enjoyed a share of the court pa-

tronage. But a more distinguished artist was Franz Floris (de Vriendt), who endeavoured to unite Flemish labour with Italian grace. He created a school which exerted great influence over art in his native country, and produced several good academical pictures, very few of which are to be found in England. "The Children playing with a Lamb," at Hampton Court, is the only one familiar to us. Of his followers, we have the Francks, father and son, and Pourbus, father and son; each of whom established for himself a certain reputation. Of the elder Francks there exists a picture of objects of still life, at Windsor Castle. There is the portrait of a Knight of St. Michael, at Castle Howard; and two portraits, at Luton. "The destruction of Pharaoh and his Host," is in the Duke of Marlborough's collection; one at Stafford House, one at Hampton Court and one at Althorp, by the younger Pourbus. Three by the elder Pourbus: one at Castle Howard, and two in the gallery of the Marquis of Bute.

Martin de Vos, who was born in 1520, was also a scholar of Floris. Like many of his countrymen who pursued art as a pro-

fession, he travelled into Italy. While resident in Venice he imitated the style of Tintoretto; and on his return to Flanders founded an extensive school of painting. He died in 1604. Peter de Witte, Carl von Mander, and Henry Goltzias, may be named as belonging to the period. But their laboured imitation of the Roman school, does not require further notice. Octavius van Veen (Otho Venius), the master of Rubens, demands more attention. He was born in 1556, and having studied his art carefully, became celebrated rather for his skill as a painter than his genius as an artist—that is to say, in drawing, in the arrangement of the lights and shadows, and in a certain freedom of execution, his works were exemplary; but for invention no one thinks of quoting them. He died in 1634.

CHAPTER III.

NETHERLANDISH SCHOOL—*Continued.*

Rubens.

About this time a great revolution took place in Flemish painting. The religious character which distinguished it was exchanged for a style coarse and sensual, like the morals of the country. The rich, enervated by a long course of prosperity, and subjugated by their senses, required exciting emotions. In painting, they only looked for lively colours, representations of living flesh. They demanded of artists rustic *fêtes*, where men and women drink, smoke, and dance clumsily; or else they sought atrocious sufferings, horrible martyrdoms, or coarsely sensual countenances.

To satisfy these exigencies, one of the most splendid of painters appeared—Peter Paul Rubens—who excelled in every style, and shewed in all, the most astonishing fertility of invention, and the boldest and most certain execution.

The family of the great Rubens, originally from Styria, was of noble origin. It was attached to the household of the Emperor Charles the Fifth, and brought into Flanders by that prince when he went to be crowned at Aix-la-Chapelle. The artist's father, John Rubens, a fervent Catholic, married at Antwerp Mary Pypeling, about the same time the Low Countries began to be agitated by religious dissensions. After having filled, for six years, the functions of councillor of the senate at Antwerp, John Rubens resolved to leave that city and seek for himself and family a peaceable existence in the town of Cologne—far from the dispute which was arming the citizens of Antwerp against each other. In order to re-establish his small fortune, John became a silversmith, and succeeded in creating a tolerably good business. In a short time he was in a position to purchase the house in which, at a later period, Mary de' Medicis was

destined to breathe her last. Happy with his wife, who was a good and gentle woman, he had already six children; and on the 29th June, 1577, became a father for the seventh time. The new-born son was placed under the invocation of the two saints, whose protection had been supplicated at his birth, and received the name of Peter Paul. [He was born on the festival of SS. Peter and Paul.]

The child's first years passed without presenting any remarkable incidents. At seven years of age he was remarkably beautiful; but his character, as it developed, shewed signs of an impetuous nature. As he was much more educated than children generally are at that age, his parents destined him for the study of the law, and intended him to become a barrister. He commenced his studies, and entered college. He was soon conspicuous amongst the most intelligent scholars; and at ten years of age could translate the Greek authors, at sight. Master John Rubens was beginning to be proud and happy at the success of his son, when an unforeseen accident caused his death, and took him from his family, in 1587.

After this fatal event, the mother of the

young Peter Paul realised the remainder of her fortune, and returned to Antwerp, her native town. He resumed the course of his studies, and continued to make such rapid progress, that at thirteen years of age he could speak Greek and Latin like his native language, and had scarcely less facility in expressing himself in English, Spanish, Italian, and French. Gifted with the most agreeable countenance, and the most regular features; active, bold, and wonderfully expert in all bodily exercises, he pleased every one by the frankness and the cheerfulness of his disposition.

A lady of distinction, who was his godmother, wished to have him as her page; but the youth, accustomed to the severe and laborious life of his family, was soon disgusted with the frivolous existence of the palace. He implored his mother to allow him to study painting; and, after having at last conquered her objections, he entered the studio of Adrian Van Noordt, a portrait painter, and a rough man; who, from having been a carpenter, had become a celebrated artist. During eighteen months Peter Paul bore with resignation the trials to which the brutality of his master exposed him. He used to go for consolation in

these annoyances to Henry Van Baalen, Sebastian Francks, and James Jordaens; who, like him, were seeking the degree of talent necessary to arrive at fortune and glory. But the dissipations of the old painter, who was in the habit of going home every night in a state of complete drunkenness, excited in him so strong a feeling of disgust, that he left him and returned to his mother.

Fortunately, he found in Octavius Van Veen, who then shone without a rival, all that he sought, both as regards morality and talent. One day his master, then at Antwerp, had come to pay a visit to Dame Rubens, and was so surprized with a figure of "Boreas carrying off Orithyia," which Peter Paul had executed for the anniversary of his mother's birth-day, that he predicted for him the most brilliant destiny, took him away to Brussels, and installed him in the studio which the municipal magistrates had accorded him in the Hôtel-de-Ville. Van Veen applied himself to form his pupil; revealed to him the secrets of his art, and gave a proper direction to the impulse of his genius. He was always with him; watched over his conduct with paternal

solicitude, and made him, not only a great painter, but a perfect gentleman.

Four years had thus been spent; at the end of which Peter Paul no longer needed a guide. Van Veen then advised him to travel into Italy, to study the great masters. After having been presented to the Archduke and Duchess Albert and Isabella, by whom he was liberally rewarded, the young artist, furnished with letters of recommendation to the numerous friends of his master, left home, his mother, his brothers, and his sisters, with regret, in the month of May, 1600. He went to Venice, where his first care was to study the *chefs-d'œuvre* of Titian, of Paul Veronese, and of other great masters, with which the galleries and the palaces of the nobles abounded. The sight of so many admirable pictures fired his imagination; and, full of enthusiasm and ardour, he shut himself up in his studio, in order to endeavour to imitate them from memory.

He was very busy working in this manner, when a gentleman-in-waiting upon the Duke of Mantua, lodging in the same house, having observed his proceedings, and struck with the beauty of his works, hastened to mention him

in high terms to his sovereign, Vincenzio Gonzaga, who invited the young artist to Mantua; when he granted him the rank of a nobleman, and the appointment of painter to the court. The duke took pleasure in seeing him work, and in putting his talent to the test. By his varied acquirements, by his subtle and pointed replies, Rubens so completely won the good-will and esteem of his protector, that he was soon taken away from his labours in painting, and sent secretly into Spain, to vindicate the character of the Duke; whose enemies had circulated an unfavourable report respecting him at the court of Philip the Third; and to present this prince with a magnificent carriage, and six Neapolitan horses.

The address of the young Flemish painter, his frankness, straightforwardness, and surprising talent, joined to his extreme youth, won all hearts at court; and, as the Duke had predicted, enabled him to succeed without opposition, when the most consummate diplomatist would probably have failed. On his return from this mission, he asked permission of Vincenzio Gonzaga to travel through the principal towns of Italy; in order to study what he had yet to learn of the works of

celebrated masters. The prince consented, not without reluctance, to his departure; gave him a considerable sum as payment for several paintings, and placed around his neck a chain of gold.

Rubens went first to Rome, where he arrived in the month of April, 1605, and did not delay to make himself known. Such was at that period the enthusiasm of Italy for the arts, that the highest nobles, and even sovereigns, treated the distinguished professor with the greatest honour; vying with each other as to who should render him the most profound homage. Hardly was Rubens established in the ancient city, before he gave himself up completely to his studies. He became the object of the especial attention of Pope Clement the Seventh, and of his nephew, Cardinal Aldobrandini. The Archduke Albert ordered from him three paintings, for the chapel of St. Helena, in the church of Santa Croce, which he was restoring.

From Rome he went to Florence, where he was received with no less kindness by the reigning duke, who wished to have the portrait of Rubens done by himself; in order to place it in the magnificent gallery in which he had col-

lected the portraits of the celebrated painters. Rubens took advantage of his residence at Florence to study there the *chefs-d'œuvre* of ancient sculpture, and those of the chisel of Michael Angelo. After having executed several important works for the Grand Duke, he quitted the city to visit the Carracci, at Bologna, from whence he returned to Venice, where his predilection for that great school had induced him to go. From Venice he returned to Rome, where the Pope had invited him to paint twelve pictures, representing the twelve Apostles, and destined for the palace of Rospigliosi. The princess of Salamanca ordered from him two great paintings, one of which had for its subject "Protheus and Archelaus," the other, "Vertumnus and Pomona."

After having finished, with the energy and the rapidity which distinguished him, seven or eight paintings ordered by the Holy Father, by Cardinal Chigi, the constable Colonna, and by the Fathers of the Oratory, Rubens, who had not seen either Milan or Genoa during the seven years he had spent in Italy, desired to complete his studies, by visiting these two cities. At Milan he copied the famous "Last

Supper" of Leonardo da Vinci. Preceded by his reputation, at Genoa he was received with the most flattering marks of distinction by the nobility, and by the first commercial men. That reception, together with the beauty of the city, and the mildness of the climate, decided him to prolong his stay. It was during his residence here, that he drew the magnificent collection, engraved and printed, on his return to Flanders.*

Peter Paul was then the happiest of men. At an age when other artists are unknown, fortune, honours, and fame came upon him from all quarters. He had already amassed a large sum in gold. In every city in which he sojourned, he received the most flattering marks of public admiration; at last the whole of Europe mentioned his name with enthusiasm. He no longer had but one desire—that of going to lay his reputation at the feet of a beloved mother, to make her happy by letting her see his good fortune. But at the moment that he was about to quit Genoa and Italy for Flanders, he suddenly heard that the mother, so tenderly beloved, was dangerously

* [Palazzi antichi è moderni di Genoa, raccolta è disegnati dà P. P. Rubens.]

ill. Immediately, without taking leave of any one, and followed only by a faithful servant, he embarked in a light boat, which rapidly conveyed him to the coast of Flanders. He had no sooner landed on his native soil, than he learned that his mother had ceased to live. Then, instead of going to Antwerp, he retired to the Abbaye of St. Michael, situated near that town, where the mortal remains of her whom he had not had the consolation of embracing in her last moments, had just been deposited. During four months, he gave himself up to his sorrows, only occupying himself with raising an appropriate monument to his deceased parent. It required all the importunity of his former master and friend, to restore him to his country and to his family.

On his return to Antwerp, Rubens was overwhelmed with compliments and with praises. Notwithstanding this flattering reception, he soon prepared to return to Italy; its climate agreeing better with his health and his tastes than that of Flanders. But the Archduke and his Duchess would not part with an artist who was the glory of his country; they invited him to the court of Brussels, and attached him to their service with

a considerable pension, and the chamberlain's key. Rubens could not resist so many favours, but he solicited, and obtained from the Archduke, permission to continue to reside at Antwerp; in order that his frequenting the court should not prevent him from applying himself to his favourite studies.

In this city, in 1610, he purchased a very spacious house, the greater part of which he caused to be rebuilt in the Roman style; he here formed a collection of paintings and of antiquities, and displayed the magnificence of a prince. It was in that year that he married Isabella Brandt, niece to the wife of his eldest brother, Philip Rubens, secretary to the town of Antwerp. The Archduke was desirous of holding at the baptismal font the first-born child of Peter Paul, and gave him his name. After this event the life of Rubens was one of unequalled prosperity. In vain did Abraham Janssens and other artists, who, before his return, enjoyed the first rank among Flemish painters, endeavour to injure his reputation. Their jealousy was silenced in presence of the unanimous praises of which he was the object. The Archduke required a "Holy Family" for the decoration of his ora-

tory, and the picture Rubens painted for him was universally admired.

Having been admitted into the fraternity of St. Ildefonso, Rubens executed for the chapel of that order the celebrated painting which represents the Virgin on a golden throne, giving the chasuble to St. Ildefonso, who is on his knees before her. It has on each side a folding shutter, on which are painted the full-length portraits of Albert and Isabella. When the payment for this fine work was brought to him, he refused to accept it, saying that he was sufficiently remunerated by the honour of having been received into so worthy a fraternity.

After having enriched his country with innumerable productions, Rubens made himself admired for a kind of talent for which he was not yet known. The Jesuits of Antwerp had acquired a certain quantity of black, white, and jaspered marbles, taken by the Spaniards from an African corsair, and intended for the construction of a mosque. They wished to make use of these materials in building a church. Rubens was commissioned by them to make a design. Every thing was executed according to his drawings; and he proved

himself as skilful an architect as he was a great painter. To complete the embellishment of the church, he painted thirty-six ceiling illustrations: unfortunately these paintings were destroyed by a fire in 1718, caused by lightning, which consumed the whole church.

The fame of Rubens, now become European, attracted towards him the attention of Mary de' Medicis. That princess resolved to entrust him with the embellishment of her palace of the Luxembourg, which she proposed to inhabit, after having become reconciled to her son, Louis the Thirteenth. In 1620, through the intervention of Baron de Wich, ambassador from the Archduke Albert to the court of France, the painter was invited to Paris. He received from the queen the most flattering reception; and she instructed him as to her intentions relative to the works she wished him to execute. Rubens, after explaining to her his ideas, asked permission to develop them in his own studio at Antwerp, the only one in which he could find the means required for so desirable a work. The queen was pleased to grant his request; and in the space of one year and eight months, Rubens, with the assistance of his pupils, had completed twenty-

four compositions, which contain, under allegorical forms, the whole history of Mary de' Medicis, from her birth to the time of her reconciliation with her son. The artist returned to Paris to see them placed in their proper positions; and when his arrangements had been completed, the courtiers were admitted; they could not help expressing the admiration they felt at the perfection of the work, and the promptitude with which so vast an undertaking had been completed.

The Queen Mother was much struck with the genius of Rubens, and requested him to execute for her a second series of paintings, to record the great deeds of her husband, Henry the Fourth, to be placed in the gallery parallel to that he had just decorated. He hastened to respond to this new appeal, and commenced the sketches; but before he had finished them, the queen, being embroiled a second time with her son, retired to Brussels, and the design was interrupted.

During his stay in Paris, Rubens had made acquaintance with the Duke of Buckingham, who had been sent to France to escort to England the Princess Henrietta, the destined bride of his sovereign. The favourite of Charles

the First, being informed of the confidence the Archduchess reposed in this distinguished artist, manifested a desire to see a renewal of friendship between the courts of Spain and England. Rubens, on his return to Brussels, mentioned this to the Archduchess, who commissioned him to hold a diplomatic correspondence with the Duke, and engaged, on her part, to communicate with the King of Spain.

While occupied in these negociations, Rubens did not neglect his art. He executed, about this time, several paintings for the cathedral of the church of St. John of Malines.* It was while secluded in his chateau at Stein, that he gave himself up to the performance of these numerous and precious compositions. That chateau, situated at a short distance from Malines, and in a more wooded and hilly part of the country than the rest of Flanders, presented to him a great variety of

* Among others, that celebrated composition, which represents "The Miraculous Draught of Fishes." All the churches in that fortunate town possess very excellent works of the Flemish Raphael, who was himself in the habit of saying, "It is to St. John of Malines that people must go who wish to see my best works."

scenery, and he could there, without being disturbed, either walk, read, or study landscape.

In 1626, he had the misfortune to lose his wife; and in order to distract his attention, he resolved to travel through Holland, and visit, at Utrecht, Cornelius Pœlembourg, with whom he had contracted a friendship during his residence at Rome. At Gouda he found the celebrated engraver Sandrart, who had come to meet him, and who offered to accompany him in his travels, which invitation Rubens, who had been acquainted with him at Rome, gladly accepted, and the two friends started for Utrecht. Their first visit was to Pœlembourg, from whom Rubens wished to procure some landscapes; they then went to see Gerhard Honthorst, whose painting of "Diogenes holding his Lantern," which was as yet unfinished, Rubens purchased. He then pushed on his journey as far as the Hague, visiting the studios, and leaving marks of his generosity in every town through which he passed. However, the real end of his journey was to conciliate, as Isabella had charged him to do, the States-General of the Netherlands, and to endeavour to smooth

some difficulties which had arisen between the two courts.

On his return, he executed for the fraternity of crossbow-men of Liege, his famous painting of the "Martyrdom of St. George"—the most perfect composition he ever produced, both with regard to drawing and to force of expression. But from that time it was his fate to be torn from the arts to attend to politics. The King of Spain, Philip the Fourth, informed, by his daughter Isabella, of Rubens' conversations with Buckingham, requested him to come to Spain to confer on the continuation of the negociations between the courts of Spain and England. With the consent of Isabella, the artist proceeded to Madrid in 1627. After several interviews, in which Philip as well as his first minister, the Duke D' Olivarez, had the opportunity of appreciating the talents and penetration of Rubens: he was named Secretary to the Privy Council of Isabella. His residence at Madrid was not without result for his art; and, thanks to the assistance of the great Velasquez, who displayed to him the treasures of the Royal Museums placed under his direction, he copied the two paintings of

Titian, representing "The Rape of Europa," and "Diana Bathing."

He was invited by the King of Portugal, who wished to be acquainted with so celebrated an artist, to go to his hunting-seat at Villaviciosa, situated on the frontiers of both kingdoms. Rubens took with him a number of Spanish nobles; and when that brilliant troop approached the place of meeting, the King, apparently afraid of having to defray the expenses of such numerous guests, retired abruptly, and sent, with his excuses to the painter, a purse of fifty pistoles for the expenses of his journey. The pride of Rubens revolted at such an offer; he sent back the money to the King, begging his Majesty to believe that he had not been induced to come to Villaviciosa for the sake of a present of fifty pistoles, since he had brought a thousand for his own expenses and for those of his companions. He then returned to Madrid.

At last, after eighteen months' residence, Philip the Fourth gave the artist-ambassador his instructions and his credentials to the court of London, and presented him, at his departure, with six Andalusian horses of per-

fect beauty, and a ring set with magnificent diamonds.

Rubens passed through Brussels, to inform the Archduchess of his mission; and then embarked for England. When he arrived there, Buckingham was dead; he then tried to have an audience of the Chancellor Cottington, and his art furnished him with the means. The minister, struck with his manners and with his conversation, spoke of him to the King, who expressed his desire to see him. Charles received him in his cabinet, interrogated him as to his country, his art, and the motive of his journey; and commanded him to paint his portrait. During the sittings, they spoke together of the differences existing between the two courts. Rubens, while explaining himself more clearly, communicated his instructions to the King, who consented to accept him as a mediator; and after two months' conference, the basis of a treaty of peace was agreed upon, to the satisfaction of both parties.

Charles the First, in order to testify his esteem for the painter, knighted him at Whitehall, in 1630; and when Rubens came to take leave of him, drew from his finger a ring set with a superb diamond; this he gave to him as well

as the band of his hat, worth more than two thousand crowns, and passed round the artist's neck a rich gold chain, to which was suspended his portrait in miniature. The painter continued to wear it till the day of his death.

His negociations had not so much engrossed his time, but that he was able to find leisure for his pencil. He made designs, at the King's request, for nine great panels and a ceiling, for the Banquetting House, at Whitehall, where he represented the apotheosis of James the First. They were subsequently painted at Antwerp, where he completed the portrait of Charles the First, whom he represented under the figure of St. George on horseback; and a History of Achilles, in eight compartments, which were afterwards reproduced in tapestry.

On his return to Brussels, Rubens, after taking the orders of Isabella, hastened to set out for Spain, when Philip the Fourth gave him the gold key, confirmed the title of knight bestowed by the King of England, and after loading him with rich presents, sent him with new diplomatic instructions to the States-General of Holland. When he had acquitted himself of his mission, he returned to his own

house at Antwerp to rest after his travels, and to resume his favourite studies, which he never again quitted but once, at the request of the Archduchess, for a new negociation with the Netherlands. It was then, in 1630, that at the age of fifty-three, he married his second wife, Helena Forman, who was much younger than himself, and whose conduct was not always exempt from blame.

When he had resumed his occupations, demands for paintings assailed him on all sides; but his prodigious facility, his love for the art, and his desire to gratify every one, permitted him to execute every commission. It is true, that for a long time he availed himself of the talents of the numerous pupils whom he had formed, by making them commence his works, which subsequently required but the finishing touches from the hand of the master.

Notwithstanding a well-regulated life exempt from excess, he was troubled, towards the year 1634, with a violent attack of gout, which suddenly interrupted his labours, and which increased to such a degree, that it bebecame impossible for him to hold his brush. After bearing, with calmness and resignation, the most intense sufferings, he died, on the

13th of May, 1640. His monument may be seen in a small chapel of the collegiate church of St. James, at Antwerp, ornamented with a painting by himself, illustrating the legend of St. George, containing portraits of himself and family. The precious collection of paintings, of antiquities, and of objects of art, to the formation of which he had devoted part of his life and of his fortune, was sold after his death; and most of the sovereigns of Europe then entered into competition to enrich their picture-galleries.

It would be impossible to mention all the works due to the pencil of this great master; in order to give an idea of the prodigious facility with which he could paint, it is sufficient to say, that the number of his paintings which have been engraved is more than thirteen hundred. He painted historical subjects, portraits, landscapes, fruits, flowers, and animals, and was perfect in every style. He invented without effort, and executed with great celerity. The most striking analogy existed between the dazzling richness of his compositions and the real magnificence with which he was always surrounded. Having lived for a long time, and frequently, at court, it was with surprising

energy and perfection that he re-produced the magnificent stuffs, the costly ornaments, the extremely elegant costumes, which had been constantly presented to his sight.

The part which Rubens had to play in the history of the art, was of the highest importance. He was the chief of a school which changed and renewed the aspect of painting. Much, and even fully, as he had studied the Italian schools, he betrays in none of his compositions either the school of Rome, the school of Venice, or that of Florence. His individuality rests in having been the first of modern artists who sought grandeur and beauty elsewhere than in idealism. He frankly accepted nature, such as she presented herself to him—full of life and energy; and, far from correcting any exuberance in her, he, on the contrary, rather exaggerated her in his compositions. If Italian painting is chaste and holy, the painting of Rubens is singularly bold and profane. However, the reality which he presents to us resembles in nothing the trivialities of ordinary existence; in its vitality, full of blood and vigour, there is always something great and elevated. It is principally as a colourist that he has merited his celebrity; but, in that branch of the

art, he has not imitated the Italian schools, any more than in the vigour of his conceptions.

Even if this great artist were not the author of the salutary re-action brought about in painting—if he do not even serve to explain the manner of the English painters of our day —it would still be profitable to study him, on account of his perseverance in always adhering to the style he has formed.

[After a fair review of the different kinds of painting in which Rubens has left evidence of a high order of artistic excellence, though we cannot, without difficulty, reconcile ourselves to the spirit of exaggeration which breathes over many subjects, his claim to the title of a great painter remains incontestable. Possibly, the critic whose taste has been based upon the monastic chastity of the Italian Pre-raphaelites, may affect to be shocked by the excessive freedom of this pictorial libertine; it must, however, be borne in mind that art cannot always be observed from the same point of view. The Flemish painter, when under the influence of Tintoretto and other realistic artists of that school, amalgamated his Flemish ideas of nature with the more glowing nature of the Venetians. On

quitting Italy, he produced the result in forms so grand in beauty and rich in life, that the connoisseur was startled into enthusiasm. Here we find Social Art in its most luxurious aspect, which, whether the idea to be expressed be exclusively classic or Christian, is always predominant. "The taking down from the Cross," although in every respect a Flemish scene, is a magnificent picture. Possibly it betrays too conspicuously that it is a version, in a foreign language, of the sublimest truth ever acted; but all other interpretations of it are open to the same charge. If we encourage such translations, we must endeavour to be content with the vernacular features that characterize them.

Nor is it proper that sectarian prejudices should seek to efface the nationalities of art. Rubens is not only intensely Flemish—he is intensely Rubens. He is not to be judged by a jury of aliens. To do justice to his merits as a painter, he must be criticised by painters educated in his school, and familiar with the vast extent of his resources. We must, therefore, remind those fastidious critics who affect to be shocked by certain exaggerations of form and colour, that he did but produce on his canvas the memorials of his own experience.

Later in life, the immense number of his commissions led him into carelessness, which rendered his excesses more glaring; still, it was apparent that the defects were those of a great painter. His ideal was largely limbed and richly robed; his nature, the mother of a troop of buxom, rosy women, and a crowd of tall and lusty sons; the atmosphere that filled his pictures seemed of a corresponding richness; and tree, stream, and field were always clothed in a raiment that bore witness to the freshness and fertility of his imagination.

It is easy to explain the popularity this artist has always enjoyed in this country: his style is imposing—indeed, not unfrequently, his compositions display quite a plethora of pictorial life. It requires but little artistic knowledge to appreciate those glowing tableaux on which he has lavished so prodigally the riches of his palette. Scarcely more universally admired are the rainbow and the bouquet—they speak intelligibly to the unscientific eye; and Rubens, as if he knew the secret of their rapid and general appreciation, appears to have adopted their ocular attractions. His canvas seems steeped in the Iris—his figures, his drapery, his skies, his scenery, suggest the idea of

having been shaped from masses of exotic flowers.

His works abound in England; and in the long list will be found some of his very finest productions. The National Gallery possesses nine; Windsor Castle twelve; at Blenheim there are twenty; at the Dulwich Gallery ten are ascribed to him, but few of these are genuine; at Buckingham Palace seven; others are at Hampton Court; Warwick Castle; at Castle Howard; at Wilton, Petworth, Cobham; and in the galleries of the Dukes of Hamilton, Devonshire, Rutland, Bedford, Norfolk, and Sutherland; the Marquises of Westminster, Hertford, Lansdowne, Bute, and Breadalbane; Earls of Carlisle, Orford, Ellesmere, Lonsdale, Darnley, Radnor, Spencer, Northwick, and Brownlow; Lord Arundel of Wardour, Lord Ashburton, Sir Robert Peel, Sir A. Rothschild; Messrs. Miles, Baring, Holford, Munro, Hope, Rogers, Neeld, Morison, Phipps, Ellis, Wombwell, and in several other private collections. In all, there must be upwards of a hundred pictures painted by Rubens, in this country: that some may be inferior, we are willing to admit; it is quite as clear that, among the remainder, are to be found several of his very finest works.]

CHAPTER IV.

THE NETHERLANDISH SCHOOL—*Continued.*

Van Dyck.

Anthony Van Dyck, the most celebrated of the pupils of Rubens, was born at Antwerp, on the 22nd of March, 1599. His father, who was a native of Bois-le-Duc, was a painter on glass, and taught him the first principles of the art of drawing. He then placed him with Harry Van Balen, who had visited Italy, and had studied the old masters. Anthony had already made great progress under this master, when he solicited and obtained the honour of entering the studio of Rubens. A circumstance, quite accidental, occurred to insure him a superior posi-

tion among his fellow-students, and to make him the favourite pupil of this great master. One day, Rubens, after finishing part of one of his finest paintings, his famous "Descent from the Cross," had forgotten, on going out, to close the door of his studio; his pupils were immediately curious to study his manner of sketching and of finishing his work, and they rushed into the open apartment. Games are always mixed up with the studies of youth; and in their noisy mirth, the pupils pushed each other about, and one of them falling down, rubbed out the arm of the Magdalen, and the cheek and the chin of the Virgin.

On observing this accident, consternation spread through the school. Every one anticipated expulsion, and Rubens was not a master that could be easily replaced. It was then necessary to find a means of getting out of the scrape; their young imaginations were in a state of torture; when Van Dyck put an end to the general anxiety. As there yet remained three hours of daylight, he seized the palette of Rubens, and took upon himself to repair the damage. The more he feared the anger of his master, the greater efforts did he make to imitate his excellence. He succeeded

so well that, on the morrow, Rubens, on entering his studio, accompanied by his pupils, and fixing his attention upon those parts which had been restored the day before, could not help crying out with the impulse and the confidence of a man strong in his talent: "This head and this arm are not the worst things I did yesterday." However, on looking closer, he recognised in his painting the work of a strange hand, and the young men were obliged to confess to him the whole truth. That acknowledgment only increased the high opinion he had already entertained of the talent of Van Dyck.

Some historians have supposed that from this time Rubens became envious of the rising success of his pupil; and that in order to prevent the fame that threatened to eclipse his own, from shining so near to him, he advised the young painter to travel in Italy. This assertion cannot be admitted. Rubens, beloved by the people—sought after by kings—a sovereign himself—since art proclaimed him a master of masters; Rubens had just delivered to the admiration of the world his great masterpiece, "The Descent from the Cross." He had no rival to fear. It is better to believe that, if he advised his pupil to visit the classic land

of the arts, it was from the interest he felt in the improvement of his talent. Be this, however, as it may, when Van Dyck took leave of Rubens, he received from him as a souvenir a superb horse, and a purse amply furnished.

He accepted with gratitude the present made to him by his master, and left for Italy; but his rising talent was nearly stifled at its birth. On going through a village in Flanders, Van Dyck remarked, at a country dance, a young peasant girl, with whose beauty he was so fascinated, that he fell in love with her. He remained some time in the village; days, weeks, and months passed on, and his passion would perhaps have deprived painting of one of its finest ornaments, if the generous Rubens, warned in time, had not hurried to rescue his pupil from this threatening danger.*

[He visited England—where, however, he did not remain long—on his way to Italy.]

* It is related that, during his residence in that village, the money of the young painter had slipped away as quickly as his time; and that as he had not a single florin remaining in his purse, he proposed to the curate, that if he would only procure for him four feet of canvas, he would execute for the high altar of his church a painting which would be finished in a fortnight. The good priest was pleased with the offer of the artist, and the fortnight had scarcely expired, when the painting

On his arrival at Venice, Van Dyck studied the great masters of that school, who were the most famoüs for their colouring. Although he was himself a great painter, yet he did not disdain to copy the works of Titian, of Tintoretto, and of Paul Veronese. He afterwards visited Rome, Naples, Sicily, and the principal towns of Italy; and he returned to Genoa, where he remained a long time, in order to paint the portraits of the principal personages of that commercial republic. It was during his residence at Genoa, that he gave lessons to Benedetto, and that he saw himself persecuted and depreciated by some painters who were his fellow-countrymen, and who were less jealous of his reputation than of his refusing to join in their low dissipations.

After improving his talent by practice, by

was finished. The subject of this great master-piece, one of the finest that ever came from the pencil of its magnificent author, is well known, it is "Saint Martin dividing his Cloak with a Beggar." As models were rare in the village, Van Dyck represented St. Martin, the horse of Rubens stood for the horse of the saint, and the beadle of the church for the beggar. The curate was so enchanted with this production, that he counted on the spot a hundred florins to the artist.

reflection, and by the study of good models, Van Dyck returned to his own country, where he acquired public admiration, by exhibiting a large painting that represented "St. Augustine in a Trance." All the world is acquainted with his quarrel with the canons of Courtray. These religious persons having demanded a painting for the high altar of their church, the painter executed a "Christ on the Cross," and he selected the moment when the executioners, after nailing their victim to that horrible instrument of torture, were elevating it to fix it in the earth. When Van Dyck brought his composition, all the canons hastened to see it; but they had no sooner set eyes on it, than they unanimously declared that the painting was detestable, and the artist a dauber; and retired expressing the greatest disgust. Van Dyck, when he found himself alone, fixed his painting in its place, and only after great trouble, obtained payment. But that fine composition had not long to wait for justice. It was beheld by several amateurs, passing through Courtray, and their description attracted the curious of the different towns in Flanders. And the real connoisseurs decided

that never did the pencil of Van Dyck produce its equal. The canons, obliged to modify their first opinion, required from the painter two other pictures; but they had given him grave offence, and he would not again expose himself to their incapacity.

Wearied of the troubles and annoyances he had to endure in consequence of the jealousy of some painters at Antwerp, Van Dyck resolved to quit his native land, and went to establish himself at the Hague, where his great reputation had preceded him. He there painted the portraits of the Prince and Princess of Orange, all their family, and the nobles of the court; as well as those of the ambassadors, the rich merchants, and even of the foreigners who travelled to Holland on purpose to have their portraits taken by so distinguished a painter. Disgusted with the monotony of the existence he led in Holland, Van Dyck embarked for England, where, however, he was not at first much noticed; he, therefore, quitted a country that apparently did not know how to appreciate his talents. He had scarcely left its shores, when the English, enlightened as to the loss they had experienced, hastened to make amends to him for their pre-

vious neglect. Charles the First charged Sir Kenelm Digby to go to the painter, at Antwerp, and induce him to return to England. Van Dyck yielded to the importunate request of that monarch, who was a friend to the arts; and his return to London was indeed a triumph.

Charles the First gave him a reception most honourable to him. He created him a knight in 1632, and presented him his miniature set with diamonds, suspended by a gold chain. From that moment his reputation increased to such a degree, that his astonishing facility in painting could scarcely satisfy the many demands of the court and of the nobles, who were anxious to have their portraits taken by him. A very distinguished alliance, which the King induced him to contract with the only daughter of Patrick Ruthven, fifth son of John, first Earl of Gowrie, connected him with the principal houses of the three kingdoms. Fortune loaded him with all her gifts, and he lived in London in a sumptuous style, of which the arts present but few examples. He kept open house, and was in the habit of retaining to dine with him those persons whose portraits he was painting, whatever their rank might be.

Musicians added, by their strains, to the charm of these entertainments. Nothing would have been wanting to the good fortune of the artist, if his extreme prodigality, his belief in the science of alchemy, together with his too great application to his art, had not wasted both his strength and his fortune.

Van Dyck quitted England for a short time, to take his wife to Antwerp. From thence he went to Paris, to solicit the honour of painting the gallery of the Louvre; but this vast undertaking had been already entrusted to the pencil of the famous Poussin, who had come from Rome for that purpose. His wife having shewn a desire to return to England, Van Dyck brought her back; and his admirers had the sorrow of seeing him, worn out with fatigue, fall into a consumption, which brought him to the grave, in 1641, at the age of forty-one; two days afterwards his mortal remains were deposited in the cathedral of St. Paul, on the north side of the choir. A superb mausoleum was proposed to honour his memory, and the poet Cowley was commissioned to compose his epitaph. Although the alchemists had devoured a good part of his fortune, he, nevertheless, left considerable legacies,

Considered as an historical painter, Van Dyck cannot be placed on the same level with Rubens, although he often equalled him in the richness of his arrangement, and in the brilliancy of his colouring; and as often surpassed him in the delicacy of his tints, in the harmony of his colouring, and in the correctness of his drawing. It was in the rich and luxurious style of his portrait painting, that he was enabled to create for himself a rank quite exceptional. In fact, this man of genius can hardly be said to have painted; he rather gave actual life to his compositions. It is not possible to appreciate too highly the portraits of the artists of his time, which he executed gratuitously; a homage he rendered to the art, by immortalising those who were an honour to it. This precious series of heads make him worthy to be placed by the side of Titian, whom he even surpassed in the beauty of his accessories. Of these portraits, all of which are remarkable for brilliancy of colouring, boldness of touch, and richness in the folds of drapery, some have been engraved by the painter, and others by the most celebrated engravers.

[The artistic character of Van Dyck cannot

be thoroughly appreciated out of England; for no other country possesses such a variety of his works, including a gallery of his finest portraits, several of which are deservedly considered the noblest productions of the kind that art has created. His religious pictures have scarcely had justice done them; some connoisseurs imagining that his genius expended itself in portraiture. We have, however, seen more than one attempt in the more elevated path of Christian art, that deserve to take as distinguished a place in that department as the best judges accord to his more numerous illustrations of social art. That the former are characterized by a pervading relation to the sociality of the time, we are not prepared to deny: this, however, is refined so as to contrast favourably not only with the treatment of similar subjects by Rubens, Jordaens, and other Flemish artists, but with such subjects treated by the more prominent of the Italian naturalists.

Van Dyck's earlier productions are full of the characteristics of his master; but after his Italian travels, his Titianistic tendencies gradually overpowered the influence of the school in which he was educated; and with a grace-

ful and free drawing he often united striking force and harmony of colour. Among his best religious compositions we remember an "Assumption of the Virgin," in the possession of Mr. Norton, of London. A list of his works is given in Dallaway's Notes to Walpole, and in Smith's *Catalogue Raisonnée;* but considerable additions might be made to both, and some corrections. There is scarcely a gallery of any importance in which they are not to be found in more or less abundance. In the National Gallery we have four; at Windsor Castle, twenty-six; at Hampton Court, four; at Dulwich Gallery, four, nine attributed; at Buckingham Palace, six; they exist also at Arundel, Lowther, Wentworth, Blaise, and Warwick Castles; at Goodwood, Blenheim, Althorp, Gorhambury, Petworth, Panshanger, Apthorp, Garscube, Hadzor, Wilton, Worksop, Basildon, Hayley, and Woburn; in Combe Abbey, Ham Court, Grove Park, Apsley House, and in the collections of the Duke of Sutherland, the Marquis of Westminster, Sir Robert Peel, the Earl of Ellesmere, the Marquis of Lansdowne, Lord Methuen, Lord Ashburton, Lord Saye and Sele, the Marquis of Hastings, Mr. Hope, Mr. Munro,

Lord Clarendon, and the Marquis of Hertford, possibly in many others. It is, however, more than probable, that a considerable number of these were painted by Van Dyck's pupils and assistants, de Reyn, Beck, Hanneman, Stone, and Dobson.

Rubens established an extensive school, that produced several painters, though none so eminent as Van Dyck. In the list will be found the names of Jacob Jordaens, Abraham Van Diepenbeck, Pieter Van Mol, Theodor Van Thulden, Erasmus Quellinus, and George Jameson. Of these, the first became the most eminent; he was born in 1594, and died in 1678. His representations of "Twelfth Night," and other festive occasions, are Flemishly jovial — his representations of Holy Families and other sacred subjects, as Flemishly serious. Among his works in this country are "The Holy Family," in the National Gallery; his "Overthrow of Pharaoh in the Red Sea," at Hampton Court; and a sketch called "Blowing hot and cold," in the Dulwich Gallery. Other examples are in the galleries of the Duke of Devonshire, the Marquis of Bute, the Earl of Shrewsbury, and at

Garscube, Thirlstane House, and Cobham Hall. Of Erasmus Quellinus there is a representation of the interior of a picture gallery, at Windsor Castle, and another example at Hadzor.

The Flemish painters began now to turn their attention to what is professionally called *geure*—a class of subjects eminently social, and generally well adapted for cabinet pictures. Now and then, a classic or Italian influence would display itself. Gerard Lairesse, who was born in 1640, and died in 1711, strove to establish a taste for heathen mythology, as represented in the works of Poussin,—his three pictures in the Dulwich Gallery, "Pan and Syrinx," "Apollo and Daphne," and "Apollo flaying Marsyas," show in what manner. Other examples are in the galleries of the Earl of Shrewsbury, Mr. Miles, and Mr. Hope.

Eglon Van der Neer (born in 1643, died in 1703) made some efforts in the same direction, but wisely abandoned them for *geure*. In Windsor Castle is his picture of "The Music Lesson;" at Buckingham Palace his "Death of Cleopatra," and his "Musical

Party." The "Young Drummer," in the possession of the Earl of Ellesmere, and his "Lady and the Page," in Mr. Huisch's collection, are striking proofs of his talent. Other artists of the same name are also represented in England. By Adrian Van der Neer, there is a picture at Belvoir Castle; by Arnold Van der Neer, one in the possession of Mr. Phipps; by Artus Van der Neer, the National Gallery possesses one example, and one or more are at Buckingham Palace, Hamilton Palace, Blenheim, Ince, Alton Towers, Thirlestane House, Orwell Park, and in the collections of the Marquises of Bute and Hertford; Lord Colborne, Miss Rogers, and Miss Bredel, and Messrs. Munro, Neeld, Bevan, Gray, and McLellan.

Adrian Van der Werff, who was born in 1659, and died in 1722, was influenced by the same ambition, and, like Eglon Van der Neer, put his ambition aside, when the artist found patronage awaited him in another direction. His "Judgment of Paris," in the Dulwich Gallery; his "Riposo," in the possession of the Marquis of Westminster; the "Roman Charity," and "Lot and his Daughters,"

at Buckingham Palace, prove, at least, that his powers for the more elevated paths of art, were scarcely able to sustain him. His "Two Children with a Guinea-pig," also in the last collection, indicate his more popular style. He combined the highest executive ability with the smallest display of invention. Lord Ashburton possesses one of his more ambitious productions, "St. Margaret trampling on the Monster." The Earl of Yarborough has a Venus and Cupid, and the Earl of Charlemont a portrait of Louis the Fourteenth; each indicating talent independent of genius. Lord Lonsdale, the Duke of Rutland, Mr. Hope, Mr. Wombwell, and Mr. McLellan also possess examples.]

CHAPTER V.

THE DUTCH SCHOOL.

MIEREVELDT—BREUGHEL—TENIERS—OSTADE—REMBRANDT.

[THE masters of the Dutch School distinguished themselves by making the social phase of art more intensely social than the labours of any community of artists had hitherto made it. Some of them devoted themselves to illustrate the commonest sports of the commonest people; and the every-day life of the lowest class of boors, was delineated with a fidelity which the extraordinary pictorial skill of the artist did not always redeem from vulgarity. Others sought a more respectable class of society, and confined themselves to elaborated

illustrations of their every-day life, which marvellous painstaking and profound artistic knowledge as rarely saved from being conventional. In short, society was painted under every possible aspect, and under every possible circumstance—in the saloon, in the kitchen, in the court-yard, in the church, in the public-house, at market, at festivals—enjoying the chase, with all the nobler characteristics of sport, or absorbed in a vulgar game of skittles, with the most vulgar associates—at sea or on shore—intensely pastoral, or as intensely warlike—Art still contrived "to hold the mirror up to nature." And though the reflection was usually extremely Dutch, there could be no question of its truth. We might in many cases question the propriety of reducing art to a painful copier of familiar objects. But the skill of the artist was so prominent, that the dissatisfied were often charmed into admiration at the expense of their taste, if not of their judgment.

Among the illustrators of the higher classes of society, we must name Michael Miereveldt, who was born in 1567, and died in 1641. There are but few of his productions in England. The best known are "The Antiquarian,"

at Windsor Castle; an anonymous male portrait, in the gallery of the Earl of Ellesmere; and the artist's portrait of himself in that of the Duke of Bedford. Two pictures at Hampton Court have been attributed to him, but not on conclusive evidence. At Longford Castle, Combe Abbey, Hadzor, Glentyan, and Temple Newsam, are other examples.

A few years later, flourished Francis Hals, who was born in 1584, and died in 1666. He was, like the majority of artists of this school, painstaking, and skilful in no ordinary degree, especially in portraiture. There is at Hampton Court a Laughing Boy, said to be painted by him; at Buckingham Palace, a half-length anonymous male portrait; another is in the possession of the Duke of Devonshire; and a portrait of a woman in a large ruff, is in the collection of the Earl of Ellesmere. Lord Lonsdale, Colonel Wyndham, Mr. Phipps, and Mr. Seymour, also possess examples.

Theodore de Keyser belongs to the same category. A favourable example of his style, "A Merchant and his Clerk," will be found

in the National Gallery; another, with the vague title, "An Interior with figures," in the gallery of the Duke of Sutherland.

Bartholomew Van der Helst, who was born in 1613, and died in 1670, was one of the most celebrated portrait painters of his age. His most celebrated work is in the Museum at Amsterdam, and represents the entertainment given in honour of De Witts, by the burgher guard of Amsterdam, on the solemnization of the peace of Westphalia,—a wonderful production, not only as regards the persons, but the things represented. A smaller picture, yet of great excellence, known as "The Four Burgomasters," is in the Louvre. In England, a few anonymous portraits have found their way into some of our principal galleries. One of each sex is in the National Gallery, and in that of the Marquis of Lansdowne; and "A Man with a pointed beard," at Hampton Court, claims the same parentage. Mr. Hope also possesses a fine specimen of the same master, and Mr. Phipps another.

The Breughel family enjoyed considerable celebrity, each member for peculiar charac-

teristics. Peter, the elder of the name, which is that of the village in which he was born, in the latter half of the sixteenth century, painted a few Scriptural subjects, such as "The Woman taken in Adultery," and "The Preaching of St. John," both at Munich; but, like most of his countrymen, he was more at home in social illustrations, of which a striking example, representing a riotous revel in low life, is in the Berlin Museum. A "Slaughter of the Innocents," attributed to him, is at Hampton Court. Dr. Waagen pronounces it a work by his son and namesake. He was commonly called "Peasant Breughel," to distinguish him from his son Peter, a clever artist, whose predilection for painting scenes of *diablerie*, obtained for him the title "Hell Breughel." He also painted conflagrations with great effect; but delighted in fantastic "Temptations of St. Anthony," in which the grotesque struggled with the horrible; in "Æneas in the Infernal Regions," and kindred subjects. His best work is his "Triumph of Death," in the Lichstenstein Gallery, at Vienna. He also painted several scenes in low life. "Velvet Breughel," another of the family, we shall mention presently.

We come now to another wild genius of the "Hell Breughel" description, who equally delighted in fantastic "Temptations of St. Anthony." This is DAVID TENIERS, the elder, who was born in 1582, and died in 1649. Among the examples we possess of his not very attractive style, at Windsor Castle, will be found an "Interior of a Picture Gallery," and another of a "Laboratory;" and Miss Rogers possesses one of his witch scenes, and a landscape. His son David, as an artist, threw the talents of his father completely into the shade. Both are said to have been brought up in the school of Rubens. The younger Teniers, who was born in 1610, and died in 1690, has long been one of the chief favourites with collectors of Dutch and Flemish pictures; but though so popular for his delineations of low life, he occasionally painted a more elevated range of subjects. Among others, a "Holy Family," with many indications of the style of his great master; some illustrations of the history of the Virgin, and a few pictures of a similar character, are to be met with in the galleries of Vienna and Munich; but a glance is sufficient to satisfy the connoisseur that Christian art was not his vocation. His pictures are

numerous in England, many of his finest productions being in this country; there are twenty-one at Dulwich, but few of them choice. Dr. Waagen is satisfied with one only; three in the National Gallery, two at Windsor Castle, one at Hampton Court, fourteen at Buckingham Palace, five in the gallery of the Marquis of Lansdowne, eight in that of the Earl of Ellesmere, two belong to the Duke of Sutherland, three to the Marquis of Westminster, seven to Sir Robert Peel, and one to Miss Rogers. Fine examples may also be met in the collections of the Dukes of Bedford, Wellington, Hamilton, Devonshire, Rutland, and Norfolk; the Marquises of Bute and Exeter; Lords Brownlow, Ashburnham, Ward, Carlisle, Ashburton, Spencer, Colborne, Rothschild, Lonsdale; Sir Antony Rothschild; Messrs. Baring, Hope, Holford, Phipps, Neeld, Bevan, Heusch, Morrison, Wynn Ellis, Wombwell, Oppenheim, Bale, Hall, Field, Grey, Labouchere, and M'Lellan; Colonel Wyndham, Miss Bredel; and at Orwell Park, Harford, Wentworth Castle, Wentworth House, Glentynn, in the Torry Collection, at Ham Court, Hadzor, and Basildon. In all, there are upwards of one hundred and sixty examples of this master in this

country. These embrace a wonderful variety of subjects, and leave the impression that social art found in Teniers one of its most faithful illustrators, and painting one of its ablest professors. As an artistic teacher, he enjoyed the highest eminence, especially at Antwerp, where he filled the post of Director of the Academy. The estimation in which he is held in this country, may be gathered, from the liberal prices paid for his best pictures; one in the Queen's gallery, a "Village Fête," was secured only at the cost of upwards of one thousand five hundred pounds.

The VAN OSTADES, though Germans by birth, belong to the Dutch School of Art, of which, indeed, they may be classed among the most notable examples. Adrian, the elder, was born in the year 1610, and died in 1685. He devoted himself almost exclusively to Social Art in its lowest phase, flinging a picturesqueness around its vulgarity, which renders his pictures as amusing as they are clever. In England we have many fine examples of this master; four in the Dulwich Gallery, of which Dr. Waagen is satisfied with one; nine in Buckingham Palace, six in the gallery of the Earl of Ellesmere, one in that of Sir Robert Peel; other examples

are in the possession of the Dukes of Hamilton, Wellington, and Rutland; the Marquises of Hertford and Bute; Lords Ashburton, Colborne, Lonsdale, Northwick; Sir A. Rothschild; Messrs. Hope, Baring, Holford, Heusch, Morrison, Wynn Ellis, Bale, Hawkins, Wentworth, Forster, and Tomline. His younger brother, Isaac, born in 1613, died 1671, is inferior to him as a delineator of similar scenes, in which, though less powerful, he is equally homely, and apparently equally true. The Dulwich Gallery possesses a landscape by his hand; in Buckingham Palace are two clever pictures by him; the Earl of Ellesmere, the Marquis of Lansdowne, and Sir Robert Peel, also possess two examples of his style. Other pictures by him are in the galleries of the Duke of Bedford, Lord Ashburton, and Lord Overstone, Messrs. Baring, Holford, Neeld, Morrison, Sanderson, Wynn Ellis, Field, and Vivian.

We now come to the name of a great artist, who, during a prolonged and brilliant career, exercised a remarkable influence over art in Holland.]

Paul Rembrandt was born in 1606, some miles from Leyden, between the villages of

Leyendorp and Konkerth. His family name was Gerritz. He was yet very young, when his father, who was a miller, and who lived on a branch of the Rhine, whence he derived the name of Van Ryn, which Paul was accustomed to add to his own, sent him to Leyden to learn grammar and Latin, with the intention of preparing him for a learned profession. But as he was very little disposed for the kind of study that flattered the paternal vanity, and also showed a very great taste for drawing, it was not long before he was taken from a school where he made no progress, to be placed with a painter, now very little known, James Van Zvaanenberg, with whom he remained for the space of three years. On leaving him, he went to Amsterdam, and attended assiduously to the lessons of Peter Lastman and of George Schooten. When he had mastered all the difficulties of the art, and had acquired as great a facility in execution as his masters, he did not, like Rubens and Van Dyck, commence a tour in Italy; he did not go to visit the galleries of Florence, of Rome, and of Venice; he had neither the taste nor the means for so doing.

Rembrandt returned to the paternal mill,

and from that time imitated nature exclusively. It was in this modest retreat that, avoiding the tumult of the world, for which he was but little fitted, he began his first attempts. He alone was ignorant of his talent; when one day chance brought him before the public. A painting which he had executed in his own village, caused sufficient sensation to attract the attention of the people of the town, who ran in numbers to see and to admire it. There was but one opinion with regard to the success reserved for a talent that made its first appearance in so brilliant a manner. Young Paul was advised to go to the Hague, where he sold his painting for a hundred florins; a sum which appeared to him so considerable, that he thought he should become mad with joy when he got it into his possession.

Powerfully encouraged by this unhoped-for success, Rembrandt established himself in the capital of Holland, and not only multiplied his works with surprising activity, but also founded a school of painting, which was one of the principal sources of his wealth. He obliged his numerous pupils to pay him a high price for his lessons. He often kept their works, to which he afterwards gave a few touches,

and sold them as his own. The increase of his fortune and of his reputation did not inspire him with the desire to frequent the elegant and enlightened classes of society. Confining all his ambition within the circle of his art, he married a simple peasant girl, and continued to live among the lower orders of the people, who were the usual and the favourite subject of his compositions.

"It is not honour that I seek," he replied to those who endeavoured to tear him from that kind of life, "it is quiet of mind and liberty;" he might have added, "it is money," for it was principally avarice which created a desire to flee from luxury and every occasion of expense. Anecdotes on this subject are mentioned which must be admitted only with extreme reserve. Can it be believed, for instance, that this man, who had become a millionaire, invariably made use of a wooden settle instead of a chair, when he was taking his meals, which frequently consisted of a salt herring and a piece of cheese? That which would appear to give some colouring to this biographical detail, is the singular character of the expedients to which he had recourse, in order to augment his revenue. He frequently

desired his son, whilst directing him to sell his drawings and engravings, which were very highly esteemed, to pretend to have taken them surreptitiously, in order to obtain a higher price.

"It is necessary to earn one's miserable bread," he used to say to the young man; "the times are hard; go, my son, go, and, above all, do not deceive me as to the price that you obtain; for, to tell a falsehood, you know, is the most miserable thing in the world, and I would not tell a falsehood myself for a million of money."

At other times, in order to whet the desires of amateurs, he used to spread the report that he was going to leave Holland, and exercise his talents in foreign countries. But the most fantastic of his devices in that way, was that which has furnished the subject of one of the most amusing and clever plays of our day:* it was his pretended decease. His wife, who shared his parsimonious disposition, took part

* "Rembrandt; or, the Sale after Decease," represented in the beginning of this century. The same stratagem was employed at a later time by the talented and jovial Teniers, and created the greatest astonishment.

in the stratagem, and spread the report of his death. The collectors of pictures rushed into his studio to dispute for his works; and when they had cleared his house, the new Epimenides appeared, and counted, with secret satisfaction, the florins of his admirers. The cotemporaries of Rembrandt were willing to see, in that *ruse*, only a rather hazardous pleasantry; in our day it would assuredly have met with severe censure. In order to teaze him for these eccentricities, his pupils, availing themselves of his inordinate love of money, sometimes amused themselves in imitating, with paper, small pieces of money, which they afterwards scattered through the studio, and which the master never failed to pick up, with a greediness quite comical. It ended with his laughing at the joke.

His passion for old furniture, old armour, broken china, rare stuffs, with which he had furnished his studio, and which he ironically called his antiques, is not the least singular feature in the character of this great man. His character is more singular than his habits. Portrait-painting, which brought out the most striking and most incontestable proofs of his talent, placed him in communication with the

highest personages; yet he made a rule never to admit, and even affected to despise, the remarks of his sitters.

On one occasion, he pushed that determination far beyond the bounds of prudence. He was occupied in executing a family painting, and had already grouped on his canvas, in a happy manner, the principal heads, when some one came to announce to him that a monkey, which he was very fond of, had just died: on hearing this, he gave way to an exclamation of regret, and without saying a word to any one, commenced sketching the figure of the deceased monkey on the front of the painting. At the sight of such a caprice, the noble family became angry, and exacted the disappearance of the features of the singular friend, to whom the painter wished to ensure immortality. The artist would not consent to this, and carried home his painting unfinished.

Rembrandt passed his life in continual privation; it might even be said in an abject state. He died in 1674, at the age of sixty-eight. His only son, named Titus, inherited his immense fortune, but not his fame. The pupils who did him most honour

were Gerard Dow, Flink, and Van den Eeckhout. If we examine the artist and his works, we must acknowledge that his peculiar style resembled nothing that had as yet been known in painting. Like all superior men, he has been lauded with enthusiasm by some, and severely criticised by others. It is, however, unquestionable that he is more clearly separated from the great schools of Italy, than even Rubens.

We must not seek in the paintings of Rembrandt either beauty of outlines, or rich arrangements of groups, or yet purity of classic taste. The ignorance of historic costume, which the multiplicity of the means of popular instruction would now render unpardonable, and the habit of faithfully copying nature in a country where it is not always exempt from triviality, make themselves felt even in the painting in which he has exhibited most proofs of his talent. But by how many superior qualities does he not redeem his defect in taste! What comprehension of the chiar-oscuro! What magic in his colouring! What *naïveté* and force of expression! Rembrandt is sometimes equal to the Venetians for the charm and the brilliancy of his colouring; but he

is distinguished from them by the attitude and minute study of the details of nature, which Italian imaginations disdain, as vulgar and anti-poetical. No painter has ever surpassed him in bringing objects into relief by the contrast of opposing objects, or in increasing the interest of his subject by concentrating it on one or two heads only; which he always rendered striking and prominent, in the same manner as he increased the brilliancy of his lights by making all the rays converge upon one single point.

He has left a great number of historical paintings, the picturesque arrangement and the expression of which are greatly admired; and amongst which must be distinguished the beautiful composition of "Tobias." In this invaluable painting we can never too much admire the life and the movement of these heads, which appear to start from the canvas: those countenances, so various and so expressive: that fire of imagination: those rich colours, lavished by handfuls: those expedients so cleverly applied, in order to blend the transition of light and shade, and soften the raw or over-brilliant colours. Lastly, and chiefly, we are called upon to applaud the originality of this master,

who alone, perhaps, of all artists, has not yet found a rival.

[The contrast that exists in the works of Rubens and Rembrandt, is felicitously noticed by Kügler.* Both were great illustrators of social art, but regarded their vocation from totally different points of view: the imagination of the one was always that of a Flemish patrician; the more matter-of-fact mind of the other stood out doggedly for the maintenance of its Dutch republicanism. The first caused ideal art to descend from her elevation, and assume the unmistakeable aspect of a flesh-and-blood humanity; the last elevated the commonest types of existence to an artistic level with the most poetic development of life.

The common complaint of the homeliness of Rembrandt's forms and faces, may be as true as it is superficial; but the more wonderful is the art which, out of the ordinary associates of the miller's son, could create sympathies and suggest ideas, far out of the reach of the most perfect academical models. Sir Jo-

* Hand-Book of the History of Painting, edited by Sir E. Head, p. 251.

shua Reynolds and, indeed, all true artists, have eloquently expressed their admiration of the artistic handling of this unartistic man: we cannot, therefore, be surprised at the high appreciation of his works in England. In the National Gallery, we possess nine of his productions; in the Dulwich Gallery, three; at Hampton Court, two; at Buckingham Palace, seven; the Marquis of Hertford possesses seven; the Marquis of Lansdowne, five; the Earl of Ellesmere, four; Sir Robert Peel, three; the Marquis of Westminster, seven; Lord Ashburton, five; Mr. Rogers, three; the Duke of Devonshire, two; Mr. Hope, two; Earl Cowper, the Duke of Marlborough, Lord Charlemont, and many other private collectors, possess examples of this master, as various in subject as in merit—some scriptural—many portraits —some landscapes, and the rest illustrations of social life. In addition to those already named, Rembrandts may be found in the galleries of the Dukes of Bedford, Hamilton, Buccleugh, and Rutland; Lords Overstone, Hopetoun, Ashburton, Colborne, Carlisle, Brownlow, Ashburnham, Northwick, Lonsdale, Spencer; Lady Dover, Sir A. Rothschild, Sir Colt Hoare, Sir Charles Eastlake, Colonel Wyndham; Messrs.

Baring, Munro, Holford, Neeld, Bale, Gray, Higgenson, Colby, Morrison, Meynell Ingram, Booth, and Norton; in the Torry Collection at Edinburgh, in Glasgow College, and in the Fitzwilliam Museum, Cambridge. About one hundred and twenty pictures by Rembrandt are in this country.

CHAPTER VI.

MINOR MASTERS OF THE NETHERLANDISH SCHOOLS.

[ADRIAN BRAUWER, who was born in 1608, and died in 1640, belonged to the school of Rubens, and sometimes painted illustrations of low life with a great deal of his master's breadth and force. He, however, generally selected subjects of a still more objectionable character—illustrations of vulgar vice and folly—scenes with which his own dissipated life made him familiar. His works are not rare in this country, though often rejected from private galleries from some offensive characteristic. In the Dulwich Gallery may be found an "Interior of a Cabaret;" and the Earl of Ellesmere possesses a "Group of Boors singing," and a "Landscape with a Cottage," by this master. One of the finest examples of his style that have

come under our notice, is a representation of the "Interior of a Scullery," where a sturdy kitchen-wench, with bare arms, is cleaning a large brass fish or soup kettle, while glancing up at a boor, who is resting on his arms, and leering in at the open window. It is so masterly a work of the kind as to suggest the idea of having been painted with the assistance, or, at least, under the immediate superintendence of Rubens. When we saw it, it was in the possession of Mr. Norton, of Soho Square. Other pictures of this master are in the galleries of the Dukes of Devonshire, Hamilton, and Wellington; the Marquis of Bute, Lord Carlisle, Messrs. Vivian and Munro.

Jan Steen, who was born in 1636, and died in 1680, was similar in disposition and talent to Brauwer, though he not unfrequently showed himself superior in the treatment of his subjects. He kept a tavern at Leyden, which afforded him an inexhaustible supply of models. Some very fine examples of this master are in England. At Buckingham Palace, six; the Earl of Ellesmere possesses two—one, his *chef-d'œuvre*, "The Village School"—Sir Robert Peel and the Duke of Wellington, four; Mr.

Munro, eleven; Mr. Hope, three; Mr. Baring, four; the Marquis of Bute, four; Lord Northwick, two; Mr. E. Higginson, of Saltmarsh, in Herefordshire, owns a few others, among which is a Village Fête, containing as many as thirty figures; and others are in the galleries of the Dukes of Bedford and Rutland; the Marquis of Lansdowne; Lords Ashburton, Lonsdale, Shrewsbury, Overstone, Ward, and other private collectors.

PETER VAN LAER, called by the Italians "Bamboccio," an artist less known in England, was born in 1613, and died in 1674. He completes the list of celebrated painters of low life. As he had resided for some years in Italy, he tried to engraft the wild freedom of Salvator Rosa on the coarse vulgarity of Brauwer. His cotemporary, ANDREW BOTH, brother to Jan Both, the landscape painter, painted in the same style. His genuine works are, however, rare, as he was mostly employed in painting figures in his brother's landscapes. Lord Ashburton possesses a picture by Jan, in which Andrew painted the figures; Mr. Baring has two of Andrew's works; and one is in the Torry Collection.

Among the more refined *genre* painters of the Dutch Schools, we must place in the front rank GERARD TERBURG (born in 1608, died in 1681). He sometimes aims at more interest in his subjects than appears to have satisfied most of his cotemporaries in the same department of art. Several fine examples of this careful delineator of fine dresses exist in England. Two are at Buckingham Palace; Mr. Hope boasts of three; Lord Northwick, Mr. Munro, and Mr. Baring, two; and the Earl of Ellesmere, the Duke of Sutherland, Sir Robert Peel, the Duke of Wellington, Lord Ashburton, the Marquis of Hertford, Baron Rothschild, the Duke of Rutland, the Marquis of Bute, and Mr. Vivian, have each one. Some are of considerable value—the one in Sir Robert Peel's gallery is said to have cost £966.

Next to him we must place GERARD DOW, a pupil of Rembrandt, who was born in 1613, and died in 1680. Though displaying at least equal elaboration with Terburg in the treatment not only of the principal objects in his picture, but in the least important accessories, he never approaches him in sentiment. Instead of full-dressed gentlewomen taking wine

with courtly gallants, or a stately officer summoned by a trumpeter to hasten his departing from an affectionate young wife, Gerard Dow treats the spectator to an old woman selling herrings, or eating porridge—to fruit-stalls, and grocers and poulterers' shops. Sometimes he takes him into the nursery, occasionally into the sick-chamber, and then, by way of variety, into the store-room and scullery. A "Girls' School," in the Museum of Amsterdam, is considered one of his finest subjects; and a "Charlatan recommending his Nostrums," in the Munich Gallery, is a still greater, though less successful, deviation from his domestic illustrations. We possess several good examples of this popular painter. His Portrait, by himself, is in the National Gallery; another in the gallery of the Earl of Ellesmere, who also possesses the celebrated interior in which he has introduced himself at full length, playing on the violin; as well as a woman selling herrings at a window. At Hampton Court are two pictures ascribed to him—their genuineness is, however, doubted; at Buckingham Palace, eight, with only five of which Dr. Waagen is satisfied; the Marquis of Westminster, Sir Robert Peel, the Duke of Rut-

land, the Marquis of Bute, Lord Arundel of Wardour, Messrs. Baring, Morrison, Wynn-Ellis, Oppenheim, possess one; Lord Ashburton, Lord Lonsdale, and Mr. Hope, two; and there is "A School" by him in the Fitzwilliam Museum, Cambridge — probably a duplicate of the one at Amsterdam — and a Portrait, ascribed to Rembrandt. These have been secured generally at great cost—for the picture Sir Robert Peel purchased at the Fonthill sale, he paid £1333 10s.

Gabriel Metzu, who was born in 1615, and died in 1658, though almost equally successful as a painter of what are called Conversation Pieces, was an illustrator of both high and low life—sometimes aiming at the expression of sentiment, as in the "Sick-Chamber Group," in the Berlin Museum. In general, however, he contented himself with Music Lessons; Musical Parties; A mounted Cavalier halting to refresh himself with a glass of Wine; A Girl selling Grapes, or holding a Bunch from a Window; A Lady caressing her Lap-dog, and subjects of a similar character. There are six of his paintings at Buckingham Palace—Dr. Waagen is contented

with four of them; the Earl of Ellesmere possesses three; Mr. Hope, four; Sir Robert Peel, two; Lord Ashburton, two; the Marquis of Bute, the Marquis of Hertford, Messrs. Baring, Bevan, Wynn-Ellis, Oppenheim, Labouchere, and the Fitzwilliam Museum, one. Lord Hertford is said to have given 69,520 francs, at the sale of Cardinal Fesch's collection, for the small picture by this master, known as "Le Chasseur Endormi."

Franz von Mieris belongs to the same category. He was born in 1635, and after receiving his art education from Gerard Dow, flourished as a very productive painter of conversation pieces, till he died, in 1681. He sometimes affected to be humorous; but among his favourite subjects are "Boys blowing Bubbles;" "A Lady feeding a Parrot;" "A Gentleman smoking," and "A Woman scouring a Pot." Four of his pictures are at Buckingham Palace—Dr. Waagen mentions two; three in the gallery of the Earl of Ellesmere—Dr. Waagen will only allow one; Mr. Heusch has two; and the Marquis of Bute, Mr. Holford, Miss Bredel, Sir Robert Peel, and Mr. Hope, possess one example each. His son,

Wilhelm, followed in the same path, but with less pictorial power. There are three of his pictures at Buckingham Palace—according to Dr. Waagen, one; Mr. Heusch has two; Mr. Hope, Mr. Baring, Mr. Wynn, the Earl of Ellesmere, and Sir Robert Peel also possess examples.

Caspar Netscher, born in 1639, died in 1684, adopted the same style. He also painted portraits and historical compositions, with less striking success. The Buckingham Palace Gallery contains two portraits by him—William the Third, and his consort Mary when young; the gallery of the Earl of Ellesmere, another, of "The Duchesse de Mazarin and St. Evremond as Vertumnus and Pomona;" with "A Lady and Cavalier;" and Sir Robert Peel's collection contains three pictures, all domestic subjects, painted in his best manner. Mr. Baring possesses two; Mr. Neeld, three; and the Duke of Wellington, Baron Rothschild, and Messrs. Labouchere, Galton, and M'Lellan, one; there is another at Edinburgh.

Peter Van Slingelandt, another scholar of Gerard Dow, belonged to the same class of

artists. His "Lady making Lace," at Buckingham Palace; and "Mother and Child;" his "Man offering Partridges to a Cook," in the gallery of the Earl of Ellesmere; his "Mother scolding a Girl for smoking," in that of Mr. Baring; and his "Child saying Grace in a Cottage," in that of Sir Robert Peel, are well-known specimens of his style.

A more familiar name is that of GODFREY SCHALKEN, also a scholar of Gerard Dow. His candle-light scenes and other subjects, painted during his residence in this country, in the reign of William the Third, have made his peculiar style known to every amateur. He did not always paint candle-light effect. Several of his pictures are in England: the Marquis of Lansdowne possesses a pleasing example, representing a "Lady seated at Table teaching a Dog to sit up." In the National Gallery, we have his "Lesbia weighing Jewels against her Sparrow;" there are three of his productions at Buckingham Palace; and two at Hampton Court; the Duke of Rutland possesses two; and the Duke of Marlborough, Messrs. Oppenheim, Baring, and Hope, and Miss Bredel, one.

PETER VAN HOOGHE, who was born in 1659, and died in 1722, may be regarded as the last of the better class of *genre* painters. We possess three choice specimens of his style at Buckingham Palace; Sir Robert Peel and Mr. Phipps possess two; other examples are in the galleries of Baron Rothschild, Lord Ashburton, Messrs. Vivian and Hope.

There was another department of art in which the Dutch and Flemish painters excelled, that offered, if not a greater range of subjects, one in which its characteristic pains-taking might be employed with a more satisfactory result than appeared in some of the "Interiors," to which we have been referring. We cannot now enter into the question, whether the legitimate purposes of art are carried out when the artist makes a birch broom or an earthen pitcher the prominent object of his picture? Natural scenery, however, and natural objects, present innumerable appearances and combinations worthy of study; and the landscape painter cannot be blamed for devoting his time and labour to the task of endeavouring to do them justice. As far as fidelity may be an element of success, the

artists we are alluding to might be considered qualified for depicting the general features of Dutch and Flemish scenery; but a higher quality was necessary to enable them to enter into competition with the great landscape painters that other schools of art had produced; and this they gained by careful study of the elements of the picturesque, as taught in the Italian schools.

Some members of the Breughel family distinguished themselves in landscape and flower painting; and Jan, who was born in 1569, and died in 1625, for exquisite finish of his treatment, obtained the title of "Velvet," and "Flower Breughel." In contrast to his kinsman of the infernal designation, he painted representations of "Paradise"—scenes more remarkable for luxuriant vegetation than elevation of sentiment—in which our first parents—the work of another artist—divide attention with the less important accessories of the landscape. Rubens painted a Madonna and Child, which Jan Breughel surrounded with a wreath of flowers. It is in the Munich Gallery. He, as well as other cotemporary artists, sometimes painted figures for his landscapes. One of his Paradises is at Windsor Castle. The

Galleries of the Earl of Ellesmere, Lord Northwick, the Earl of Lonsdale, and Messrs. Booth and M'Lellan, also contain examples.

Jan Breughel had several scholars and followers; the most eminent of the latter is ROLAND SAVERY, who was born in 1576, and died in 1639, in whom the Italian spirit of landscape painting is much more evident. One of his landscapes may be seen at Hampton Court; also a picture of "Daniel in the Den of Lions," presented by the Prince Elector to his uncle, Charles the First. In the Fitzwilliam Museum, at Cambridge, is a woodland scene; and at Blenheim, Dr. Waagen discovered a representation of "Orpheus taming the Beasts" —the subject of his fine picture in the Museum of the Hague. The Duke of Devonshire and the Marquis of Bute possess other pictures by him.

DAVID VINCKEBOOMS, who was born in 1758, was also a landscape painter of celebrity in his time. His productions are rare in England. There was a small picture in the Beckford collection which excited the admiration of Dr. Waagen, but we have not been able to trace

it. Other examples are in the collections of the Marquis of Bute, Messrs. Martin and Mackinnon; and there is one at Glasgow.

There were several artists in the Low Countries who devoted themselves to landscape, or to natural objects. By Kierings, the Earl of Ellesmere possesses a charming composition, with Nymphs bathing. By Melchior Hondekoeter — a more familiar name — there is a group of poultry and other birds, in the same gallery; another group of poultry is in the National Gallery; a third, with a dog in a landscape, is at Buckingham Palace; and a collection of ducks and geese in a farm-yard, at Hampton Court. Many other examples are to be met with in England—in the possession of Messrs. Labouchere, M'Lellan, Muskett, Hope, Young, and Ingram. But the great master of landscape, equally with other departments of art, was Rubens, of whose careful transcripts of Nature almost all the finest are in this country.

Lucas Van Uden, who was born in 1595, and was employed by Rubens, imitated his style. The Duke of Devonshire possesses two works by him; the Duke of Rutland, Mr.

Wentworth, and the Marquis Bute, one landscape; and there is another at Hampton Court.

Peter Snayers (born in 1593, died in 1662) was of the same school, but often selected military subjects, of which his "Battle of Forty," at Hampton Court; and "Skirmish of Cavalry," in the Dulwich Gallery, are specimens.

A name of higher eminence is Paul Brill, who was born at Antwerp, in 1554, and died in 1626. He studied in Italy, and painted in the spirit of her great masters of landscape with striking effect. He delineated Italian scenery, chiefly in the neighbourhood of Rome. One of these subjects, a "View from Tivoli," is in the gallery of the Earl of Carlisle; another in that of the Duke of Marlborough; other examples are in the galleries of the Duke of Devonshire, Earl of Lonsdale, Earl of Suffolk, and Colonel Wyndham; two small landscapes attributed to him are at Hampton Court; and another, with figures, in the Dulwich Gallery.

Adam Elzheimer was born at Frankfort, in 1574, and died in 1620. Some of his pictures

are historical; they are generally carefully finished, and remarkable for picturesque effect. We have of his, a "St. Christopher," at Windsor Castle; a "Susannah and the Elders," at the Dulwich Gallery; a "Witch," at Hampton Court; a "St. Paul at Malta" used to be at Horsham. The Duke of Devonshire possesses a "Flight into Egypt;" and a large composition by the same master is in the Fitzwilliam Museum; other examples are in the galleries of the Duke of Rutland, the Marquis of Bute, Mr. Phipps, and in one or two private collections of minor importance

He was imitated by CORNELIS POELENBURG, who was born in 1586, and died in 1660, a painter of Roman scenery, and ruins, and classical subjects, with, generally, nude figures. There are six examples of this master at Hampton Court — landscapes with nymphs, with nymphs and satyrs, and with Diana and her nymphs, and portraits by him of the King and Queen of Bohemia. There are two of his landscapes in the Dulwich Gallery; one with ancient ruins and figures, at Buckingham Palace; one with buildings and nymphs in the foreground—and a similar subject with nymphs

bathing, are in the gallery of the Earl of Ellesmere. The Duke of Rutland possesses two; the Fitzwilliam Museum, four; and the Duke of Devonshire, two; the Dukes of Hamilton, Bedford, and Buccleugh; the Marquises of Bute and Exeter; Lords Orford and Hopetoun, Messrs. Ingram and Seymour, and the National Gallery, one.

HERMAN SWANVELDT, who was born in 1620, and died in 1680, betrays in his works the influence of his successful cotemporary, Claude. He sometimes attempted classical subjects in his landscapes; as in his "Venus presenting Cupid to Diana;" and "Diana and her Nymphs reposing," at Hampton Court; where there is also a landscape with cattle. There are four landscapes by him at Dulwich, the same number at Wardour Castle, and one, representing sailors loading a vessel, in the gallery of the Earl of Ellesmere. The Marquis of Bute, Lord Hopetoun, Colonel Wyndham, Messrs. Vivian and Wynn, Sir A. Campbell, and the Fitzwilliam Museum, also possess examples.

JAN BOTH, however, seems to have laboured more successfully to deserve the title of the

"Flemish Claude"—his sunny landscapes being singularly Claude-like in their effect. He was born in 1610, and died in 1651, when the French artist was floating on the tide of his celebrity. Assisted by his brother Andrew, and sometimes by Poelemberg, who painted figures for him, Both produced a number of fine landscapes, of which many are in England. Two are in the National Gallery; five in the Dulwich Gallery—Dr. Waagen is satisfied with one only; one, "St. Philip" baptizing the Eunuch," is at Buckingham Palace; Lord Ashburton has one; the Marquis of Lansdowne, two Italian views; the same number are possessed by the Earl of Ellesmere, Mr. Munro, Mr. Baring, Mr. Wynn Ellis, and the Torry collection; and the Marquis of Westminster, Earl Cowper, Colonel Wyndham, Messrs. Martin, Morrison, Gray, Bale, Heusch, Neeld, Seymour, Holford, Hope, M'Lellan, Miss Bredel, the Fitzwilliam Museum, and the Edinburgh Royal Institution have one.

Adam Pynaker, who was born in 1621, displayed a similar feeling for the picturesque, but delighted in grand forms of trees, and brilliant effects of light on their trunks and

foliage. Two landscapes by him—one with the figures by Berghem—are in the Dulwich Gallery; and the Duke of Sutherland, the Marquis of Lansdowne, the Earl of Ellesmere, and the Duke of Bedford, Sir A. Campbell, Messrs. Munro, Baring, Neeld, Bevan, and Galton, and the Torry collection, possess one each.

Many other landscape painters flourished in Germany, Holland, and Flanders, about the same period. Among them, JACOB VAN ARTOIS (1613—1655), by whom the Earl of Ellesmere possesses a woodland scene, with figures painted by Teniers; and the Duke of Sutherland, a herd of cattle and goats, with a mounted peasant passing along a forest road. The Duke of Norfolk possesses two examples; Sir A. Campbell and the Duke of Buccleugh, one; one is in the National Gallery, one in the possession of the Earl of Shrewsbury, and another with Mr. Hope.

BARTHOLOMEW BREENBERG, by whom there are three landscapes in the Dulwich Gallery, was born about 1615, and died in 1660.

JOHAN LINGELBACH, a German, born 1625,

died 1687, cultivated a predilection for market-places, harbours, and street vistas. There is a Moorish Market by him in the Dulwich Gallery; another Market-place in the Duke of Sutherland's Gallery; a Street in Leyden, with the buildings painted by Baarstadt, is in the Marquis of Lansdowne's collection; a Hay Harvest in that of Sir Robert Peel; and a Landscape at Hampton Court. Other examples are in the collections of the Earl of Shrewsbury, Lords Orford and Northwick, Messrs. M'Lellan, Vivian, Heusch, Baring, Hope, and in the Torry collection. He frequently assisted other artists in the composition of their pictures.

Frederic Moucheron also painted very charming landscapes: a Fête Champetre, with the figures by Adrian Van der Velde, is in the gallery of the Duke of Sutherland; and a Garden Scene with fountains and foliage, the figures also by Van der Velde, in that of Sir Robert Peel. Mr. Galton possesses two landscapes, one with figures by Lingelbach, the other by Van der Velde; and there is one in the Liverpool Institution.

Among Dutch artists, we must notice JAN GRIFFIERE (1645—1718), by whom there is a view of "Windsor Castle;" and "Ruins, with a Vase," at Hampton Court; and other examples in the galleries of the Marquis of Bute and Mr. Hope.

JAN HACKAERT, by whom there is a Woodland Scene, near the Hague, in the Duke of Sutherland's collection, and another in that of the Marquis of Lansdowne. A fine example of this master, with figures by Berghem, belonged to Lord Granville. It was sold at Christie's, in 1845, for £682 10*s*. The Marquis of Bute, Sir Robert Peel, and Mr. Heusch, possess paintings by him.

JAN WYNANTS, who was born about the commencement of the seventeenth century, belongs to a class of pastoral painters, who united great delicacy of treatment with much poetic feeling. In the Dulwich Gallery are three landscapes by him; at Hampton Court, one. A "Hawking Party," painted by him, is in the Queen's private gallery at Buckingham Palace. The Earl of Ellesmere possesses four of his pastoral scenes,

with figures by Lingelbach; the Duke of Sutherland two, Lord Radnor three, Earl of Shrewsbury one, the Duke of Rutland two, Mr. Baring two, and Mr. Wombwell two; the Dukes of Hamilton and Buccleugh, Lord Northwick, and Messrs. Martin, M'Lellan, Ellis, and Vivian, Marquis of Lansdowne, one, and Sir Robert Peel two; one with figures by Lingelbach, the other with figures by Adrian Van der Velde.

Jan Baptist Weenix succeeded him, having been born in 1621, and died in 1660. But his pastoral is sometimes a little too artificial in character, as if drawn from the inspiration of Virgil rather than of nature. His scenery is usually Italian—often ruins in the neighbourhood of Rome. The Queen's private gallery at Buckingham Palace possesses one of his pictures; the Duke of Devonshire, the Duke of Marlborough, the Earls of Shrewsbury and Orford, have one; Mr. Galton possesses two, Mr. Hope three. There is one landscape by him in the Dulwich Gallery; one, with ruins, in the collection of the Duke of Sutherland, and another belongs to Mr. Mackinnon.

His pupil, NICOLAS KLAAS, commonly called *Berghem*, who was also the pupil of Van Goyen, attained much greater celebrity as a painter of pastoral scenes. He was born in 1624, and died in 1683. His landscapes are almost always Italian, and were often painted in illustration of classical subjects; they have been much sought after by English collectors. At Windsor Castle there is one picture by him; at Hampton Court another; in the Dulwich Gallery two; at Buckingham Palace eight; the Earl of Ellesmere possesses five. Other examples are in the galleries of the Dukes of Devonshire, Bedford, Hamilton, and Rutland; the Marquises of Westminster, Bute, Hertford, and Lansdowne; Lords Ashburton, Colborne, Northwick, and Orford; also, in those of Messrs. Wynn-Ellis, Wombwell, M'Lellan, Martin, Baring, Holford, Phipps, Bevan, Munro, Tomline, Foster, and Hawkins; Miss Bredel, Sir Robert Peel, and in the Torry collection.

PHILIP WOUVERMANNS, who was born in 1620, and died in 1663, deviated from the style of landscape common to the artists of his country. Instead of classic scenes or pas-

toral groups, he presented picturesque phases of cavalier life, charmingly painted. Falconry and the chase, reminiscences of war, shoeing or watering horses, horse-fairs, the interior of stables, and other subjects which allowed a horse to be the principal object. Three of his pictures are at Windsor Castle; two at Hampton Court; eleven in the Dulwich Gallery; Dr. Waagen is satisfied with six; nine at Buckingham Palace; six in the gallery of Sir Robert Peel; four in that of the Earl of Ellesmere; three in that of the Marquis of Lansdowne. The Marquises of Westminster, Hertford, Breadalbane, and Bute; the Dukes of Wellington, Devonshire, Hamilton, Rutland, Buccleugh; Lords Lonsdale, Shrewsbury, Hopetoun, Carlisle, Colborne, and Ashburton; and Messrs. Neeld, Bevan, Morrison, Hope, Ellis, M'Lellan, Tomline, and Miss Bredel, possess examples of this master; and there are two in the Fitzwilliam Museum. His brother Peter painted similar subjects in an inferior manner. "A Horse Fair" by him, is in the possession of the Earl of Ellesmere.

Adrian Van der Velde (born in 1639, died in 1672) added to the number of pas-

toral painters, for which his country is deservedly famous. One of his landscapes is at Windsor Castle; another at Hampton Court; two in the Dulwich Gallery; seven in Buckingham Palace; two at Apsley House; three in the gallery of Sir Robert Peel. Others are in the possession of the Dukes of Rutland, Devonshire, Buccleugh; the Marquises of Hertford, Lansdowne, Westminster; Lords Ellesmere, Hopetoun, Ashburton, De Grey, Radnor; Messrs. Fountaine, Wynn, Ingram, Hope, Seymour, Bevan, Heusch, Ellis, M'Lellan, Munro, Baring, Holford, and in Sir John Boileau's, and the Torry collection. For some, very high prices have been paid. The celebrated picture by him, containing portraits of himself and his family, was offered for sale at Christie's, in 1833, and bought in for £1365; and Sir Robert Peel, in 1840, gave £798 for another example that belonged to Sir Simon Clarke.

We now come to landscape painters of the highest poetical character, joined to extraordinary artistic power, in the delineation of the picturesque; at the head of which we must place the most celébrated of a family of painters, Albert Cuyp, who was born at Dort in 1606,

where he died in 1672. With a leaning for cavalier scenes, that characterised Philip Wouvermanns, he added a singular beauty in the treatment of landscape, selected generally from the scenery of the Rhine and the Dort. English connoisseurs were the first to appreciate his merits. Horace Walpole, while gossiping to his friend Sir Horace Mann, in May 1774, mentions that a picture by this master that had been bought, he says, "very dearly" for seventy guineas, had just been sold for two hundred and ninety. Had he survived till the middle of the present century, the surprise he expresses at such a valuation, must have expanded into amazement, when he had learnt that £1300 had been paid more than once for a fine example. No less than eighteen of his pictures are in the Dulwich Gallery. Dr. Waagen is satisfied with four. There are nine at Buckingham Palace, and one in the National Gallery. The Earl of Ellesmere possesses six; the Marquis of Westminster four; Sir Robert Peel three; the Marquis of Lansdowne two; the Dukes of Bedford and Rutland; the Marquises of Bute, Hertford; Lords Ward, Carlisle, Brownlow, Ashburnham, Ashburton, Yarborough, Lonsdale, and Rothschild, De

Grey; Messrs. Hope, Munro, Baring, Holford, Phipps, Neeld, Heusch, Morrison, Sanderson, Perkins, M'Lellan, Colonel Wyndham, Miss Bredel, Sir A. Campbell, also possess fine examples. A few others may be met with in minor collections.

A cotemporary artist, JAN MIEL, deserves a passing notice, for his illustrations of Italian life and scenery. His picture of "An Italian Mountebank," is at Buckingham Palace; and one of a priest distributing alms at a convent gate, is in the gallery of the Duke of Sutherland. Other examples are in the collections of the Duke of Bedford and the Earl of Orford; there is one at Edinburgh, and another in Mr. Wynn's collection.

JAN ASSELYN (Krabbetje) also painted Italian scenery. The Earl of Ellesmere possesses a view on the Tiber, including the Ponte Molle, from his hand. Earl Spencer possesses two pictures by him; the Marquis of Bute, Messrs. Wombwell, Ingram, and Baring, one.

WILHELM VAN ROMEYN exhibited a stronger

feeling for pastoral life. In the Dulwich Gallery there is, by him, a landscape with a woman milking, and a view of an entrance to a town, with cattle and figures. The Earl of Ellesmere possesses a landscape with cattle; and the Duke of Sutherland, another, containing ruins and cattle.

KAREL DU JARDIN is another especial favourite with English collectors. He was born at Amsterdam, in 1635, and after having been a pupil of Berghem, painted historical subjects, portraits, and landscapes, with remarkable success, till he died, it is believed, in Venice, in 1678. There is a Crucifixion by him in the Louvre, and a group of masterly portraits in the Amsterdam Gallery. In the Duke of Sutherland's gallery is a "David with the Head of Goliah," painted by him; but the competition for examples of this admirable artist, has, in England, been confined almost exclusively to his pastoral scenes, which are painted with Italian spirit, and great artistic power. The Dulwich Gallery possesses four of his pictures; Buckingham Palace, five; Sir Robert Peel, three; Lord Ashburton, two; the Earl of Ellesmere, the Duke of Bedford,

the Marquises of Lansdowne and Bute, Lord Northwick, Sir A. Campbell, Messrs. Hope, Munro, Baring, Holford, Heusch, Morrison, Wombwell, Oppenheim, and a few other private collectors, have also examples. For some, very large prices have been paid. Sir Robert Peel paid £976 10*s.* for one of his finest pastoral groups.

Jan Hendrick Roos, who was born in 1631, and died in 1685, though a clever painter of similar subjects, is not much known in this country. A picture representing cattle in a meadow, in the gallery of the Earl of Ellesmere, is the only example of his art with which we are familiar. His son Philip, known as "Rosa da Tivoli," who was born in 1655, at Frankfort, and died in 1705, was notorious rather than celebrated. The following notice by Dr. Waagen, is applied to one of his works in the Liverpool Institution —"a stag hunt, unusually clear and careful for her."

In Paul Potter, we come to another great master of pastoral landscape. He is chiefly known for groups of cattle, painted with sin-

gular truth and wonderful power; but he sometimes painted scenes in which no cattle were introduced; for instance, a view near Haerlem, which sold in Harman's sale, in 1844, for £840; about half what was given for another fine example sold at Christie's nearly forty years before. In the Index to Dr. Waagen's Treasures of Art in Great Britain, his name has been omitted; but in the text he notices several examples in our galleries. The Dulwich Gallery contains four; Buckingham Palace, four; Lord Ashburton possesses two; Sir Robert Peel and the Earl of Ellesmere, one. Paul Potter was born in 1625, and as he died in 1654, and painted with great care, he necessarily produced but few pictures; the lively competition for which, on the rare occasions of a fine example being in the market, keeps the price always advancing.

There remain a few of the genuine Flemish landscape and marine painters; prominent among them we must place JAN VAN GOYEN, who was born in 1596, and died in 1656. There is a landscape by him in the National Gallery;

three in the gallery of the Duke of Sutherland; and a view of Nemiguen in that of the Marquis of Westminster. The Dukes of Hamilton and Bedford, Lords Carlisle, Shrewsbury and Colborne, Colonel Wyndham, Miss Rogers, and Mr. Galton also possess examples.

His pupil, ADRIAN VAN DER KAHEL, born in 1631, died in 1695, has, at least, two examples in England: "A Dutch boat," in the Marquis of Lansdowne's collection; and "The Ferry," in that of the Earl of Ellesmere.

PHILIP DE KONINCK is a powerful delineator of expansive pasture and woodland scenery, in which a river or a stream is a principal feature. The Duke of Sutherland possesses one of his landscapes; the Marquis of Westminster, the Earls of Shrewsbury and Orford, Messrs. Baring and White, have others, and one is at Glasgow. They are rare in this country, and when offered for sale realise large sums. One belonging to Lord Granville sold at Christie's, in 1845, for £525.

The name of VAN DER NEER is more familiar. Adrian is represented in the Duke of

Rutland's collection: there is one example in Mr. Phipps' collection; a fine landscape, with figures, by Cuyp, is in the National Gallery; one of his night scenes is at Buckingham Palace; the Dukes of Marlborough and Hamilton, Lords Shrewsbury, Northwick, Colborne and Hertford, Messrs. Munro, Neeld, Bevan, Gray, M'Lellan, Blundell, Miss Rogers, and Miss Bredel, possess other examples.

Another member of the family, EGLON, painted in a different style, which also finds admirers. Two of his works are at Buckingham Palace; one at Windsor Castle; the Earl of Ellesmere, and Messrs. Bevan, Heusch and Hope, possess other examples.

ANTONY WATERLOO is better known in this country by his etchings, though a powerful painter of woodland scenery. The Earl of Ellesmere possesses one specimen of his talent; and the Marquis of Bute has another. Other examples, but few in number, are in the collections of Messrs. Neeld, Bale, Baring, and Bicknell.

Something of the same vigorous truth.

united to a wonderful appreciation of the less showy elements of the picturesque, appear in the works of JACOB RUYSDAEL, whose woodland vistas, apparently newly steeped in dew, gushing waterfalls, and bold stretches of genuine Dutch landscape and river scenery, have long been popular in England. In the Dulwich Gallery are three of his productions; Mr. Fountaine, of Harford, possesses four; Soane's Museum, and Buckingham Palace, one; the Duke of Rutland, two; the Earl of Ellesmere possesses five; Colonel Wyndham, two; Sir Robert Peel, three; the Marquis of Lansdowne, and the Marquis of Bute, three; Lord Ashburton has five; and others are in the collections of the Dukes of Hamilton, Buccleugh and Sutherland, the Marquis of Exeter, Lords Orford, Ward, Carlisle, Brownlow, Northwick, Messrs. Hope, Sanderson, Neeld, Phipps, Ford, Forster, Labouchere, Hawkins, Oppenheim, Wombwell, Ellis, Morrison, Heusch, M'Lellan, Holford, Baring, Munro, Wynn, Martin, and Vivian. Ruysdael was born in 1635, and died in 1681.

His elder brother, Solomon, painted landscapes of a similar character, but inferior in artistic power. The Duke of Hamilton pos-

sesses one picture by him; Mr. Blundell Weld, two; and one is at Hadzor.

His pupil, MINDERHOUT HOBBIMA, however, ably sustained his reputation: in truth, his forest and village scenes, and water-mills, are now more eagerly sought after than those of his master. In the Dulwich Gallery there are two of his landscapes; in Buckingham Palace, two; Sir Robert Peel possesses four; the Earl of Ellesmere, and Marquis of Lansdowne, three; the Duke of Hamilton, the Marquises of Westminster and Exeter, two; Baron Rothschild, Lord Ashburton, Lord Hatherton, Colonel Wyndham, Messrs. Hope, Holford, Ford, Heusch, Ellis, Perkins, M'Lellan, and Higginson, have also admirable examples, for which, in some instances, prodigious sums have been paid. His picture of "Peasants crossing a Ford," was only secured by Baron Rothschild, at the sale of Mr. Harman's pictures, by a bid of £1942 10*s*. Hobbima was born in 1611, and died in 1670. Nearly all his finest works are in this country.

ALBERT VAN EVERDINGEN is another cotemporary landscape-painter of striking merit,

very little appreciated in England; one picture of his may be discovered among hundreds of similar obscurities at Hampton Court; and Lord Listowel possesses another. He was born in 1621, and died in 1675. Kügler says that his works are numerous in the galleries of Berlin, Dresden, Munich, and Vienna. Several inferior artists we have passed by; examples, however, of most of them may be found in this country in private collections.

We now come to another distinct class of artists, who devoted themselves to the production of pictures in which the representation of external nature was the principal, or, at least, a prominent feature; these are the marine painters. We commence with JAN PARCELLES, an artist who flourished about the middle of the seventeenth century. There is at Hampton Court a Sea-Port with Shipping; and another sea-piece, representing the return of Charles the Second. JOHN and his brother BONAVENTURA PETERS, ANDREAS SMIT, and SIMON DE VLIEGER, flourished in the same century. By the last the Earl of Ellesmere possesses a "View of the Dutch Coast;" Lords Ward and Listowel, Sir A. Campbell, Mr. Phipps,

and the Fitzwilliam Museum also possess examples, but the works of the others are uncommon in this country.

One of the greatest masters in this department was LUDOLF BACHHUYSEN, who was born in 1631, and died in 1709. He painted marine scenery with all the striking effects of violent disturbance in the elements, and their action on craft of every kind, with singular graphic power; and his best works are naturally held in great estimation in a maritime nation like England. In the Harman sale one fetched £540 10*s.*; in Cardinal Fesch's sale, another realized upwards of £895. One of his pictures is in the Dulwich Gallery, two in the National Gallery, one in Buckingham Palace, three are in the gallery of Lord Northwick, three in that of Mr. Hope, two in possession of the Earl of Ellesmere, Sir Robert Peel and Lord Ashburton; Messrs. M'Lellan, Holford, and Baring have the same number; other examples are in the galleries of Lords Listowel, Hopetoun, Lansdowne, Colonel Wyndham, in the Torry Collection, and in those of Messrs. Heusch, Ellis, Wombwell, Weld, and Tomline.

But the greatest master of marine painting

was WILHELM VAN DER VELDE the younger, who was born at Amsterdam in 1633, and having been well instructed by his father, a marine painter of considerable power, and also by Simon de Vlieger, acquired a wonderful mastery over the phenomena of the elements, as well as unexampled facility in painting shipping under every possible circumstance and in every position. He was in England for a considerable period after the Restoration, and employed both by Charles the Second and James the Second, chiefly to paint naval engagements. In Hampton Court are twelve of these victories of the English over his own countrymen, painted to order. Two of his productions are in the National Gallery, four in the Dulwich Gallery, four at Buckingham Palace; the Earl of Ellesmere possesses seven, Lord Mount Edgecombe eight, Sir Robert Peel nine, the Marquis of Lansdowne three, Mr. M'Lellan three, Mr. Munro four, Mr. Baring, Mr. Ellis, Lord Listowel, Lord Lonsdale, and the Duke of Devonshire two; a few more are in the collections of Lords Ashburton, Radnor, Hertford, Brownlow, Rothschild, and Pembroke, the Duke of Hamilton, Sir A. Rothschild, Sir Henry Bunbury, Messrs.

Holford, Bevan, Morrison, Hope, Higgenson, Neeld, Gray, Labouchere; in the Torry, and in one or two other private collections. Indeed, the high prices given in this country for his works—Mr. Farrar having paid for one that Lord Lichfield possessed, the sum of £1248, while another, at Jeremiah Harman's sale, known as "Le Coup de Canon," realized £1449—have secured to us almost every fine picture that Van der Velde painted.

Several artists confined themselves to architectural subjects, some displaying a striking mastery over the difficulties of perspective, and others a wonderful exactness and finish in delineating old buildings and ruins. Among the former, was PETER NEEFS the elder, who greatly excelled his son, also an architectural painter, in interiors of churches and cathedrals, with numerous figures put in by another artist. At Windsor Castle are four of his pictures; other examples are at Hampton Court, Dulwich Gallery, at Blenheim, and Warwick Castle; two are in the possession of the Marquis of Bute; and Messrs. Oppenheim and Matthews also possess several

examples, and there is one in the Torry collection.

Different members of the family of STEENWYCK were celebrated for similar productions. By Hendrick the elder, born about 1550, and died 1603, there is a representation of the Palace of Dido in the National Gallery; another architectural subject, bearing his name, is at Hampton Court; Mr. Blundell Weld possesses two pictures by him; the Marquis of Lansdowne an Interior of a Church; the Duke of Devonshire, the Earls of Lonsdale and Ellesmere, others. In the same collection is a church interior, with the effect of torchlight; but this is probably by Steenwyck the younger, by whom we possess no less than five representations of "St. Peter released from Prison," at Hampton Court, and another at Windsor Castle.

JAN VAN DER HEYDEN, born 1637, died 1712, was celebrated for views of Dutch towns, of which we have one in the Dulwich Gallery, two in Buckingham Palace, Mr. Hope has three, two are in the galleries of the Duke of Rutland, the Marquis of Lansdowne, Marquis of Bute, Mr. Heusch, and Sir Robert Peel; the Duke of Wellington, Lord

Northwick, Lord Suffolk; the Earl of Ellesmere, the Marquis of Hertford, Baron Rothschild, Lord Ashburton, and Messrs. Baring, Morrison, and Ellis have one; and there is one in the Torry Collection. Adrian Van der Velde painted figures for him.

ABRAHAM STORCK was equally famous for his views of sea-port towns in Holland. There is a representation of the port of Rotterdam, in the National Gallery. The Marquis of Bute possesses two of his works, and they may be met with in minor collections in England. Though omitted by Kügler in his "Hand-Book of the History of Painting," he is an artist of considerable merit in his department.

Some of the animal painters we have already mentioned when treating of painters of landscape; we must not, however, forget to notice FRANZ SNYDERS, born in 1574, died in 1671, the friend and assistant of Rubens, who assisted him in turn. His hunting scenes are very spirited; he sometimes essayed classical subjects of this nature, as in his "Diana and Nymphs reposing," at Hampton Court, where there are two other examples of his style. The Marquis of Westminster possesses a Lion

Hunt and a Bear Hunt; Sir Robert Peel a Lion springing on a Wild Boar; the Earl of Ellesmere two Dogs and a Basket of Fruit. A remarkable picture by him, called "The Beggar of Antwerp," is in the possession of Lord Neuburgh; Lord Darnley has three, Colonel Wyndham two, Lord Scarsdale two, and examples of this master are in the galleries of the Duke of Northumberland and the Earl of Shrewsbury; of Messrs. Fountaine, Labouchere, Bale, Clive, Tomline, in the Fitzwilliam Museum, at Glasgow, Edinburgh, Whitehaven, in the Torry, and in other private collections.

JOHANN FYT, born 1625, died about 1700, painted similar subjects, but is not so well known in England. One example is in the collection of Colonel Wyndham, and two in the possession of the Marquis of Westminster, who has also a group of three stags, by a German, JOHANN ELIAS RIEDINGER, another great master of the chase, who was born in 1695, and died in 1767. EVERT and WILHELM VAN AELST painted dead game with singular truth. Mr. Wynn has an example of the former, Mr. M'Lellan of the latter artist.

Among painters of flowers and still life, we must name JAN VAN HUYSUM, who was born

in 1682, and died in 1749. Two of his highly-finished flower-pieces, and one representing fruit in a china basin, are in the Dulwich Gallery. There is one at Glasgow; two in the galleries of Lord Ashburton, Mr. Hope, and the Earl of Ellesmere, and a group of fruit and flowers in that of the Marquis of Westminster. Other examples are in the collections of Lord Northwick, and Messrs. Labouchere, Wombwell, Morrison, and Heusch.

Daniel Seghers was a scholar of "Flower Brenghel." A wreath of flowers by him round the head of the Virgin, is at Hampton Court, with another flower-piece; a third is in the Dulwich Gallery; another example in the gallery of the Earl of Ellesmere. He was born in 1590, and died in 1660.

Jan David de Heem enjoyed great celebrity in this branch of painting. There are two pieces of still-life by him at Hampton Court, and a fruit-piece in the possession of the Earl of Ellesmere. Other examples are in the galleries of the Earls of Shrewsbury and Orford; Messrs. Phipps, Neeld, and Galton. He was born in 1600, and died in 1684.

Maria Van Osterwyk, born 1630, died

1693, was one of his scholars: some remarkable specimens of her talent may be met with in private collections. A flower-piece executed by her is at Hampton Court.

Jan Weenix, born in 1644, died in 1719, painted birds and dead game with great skill. "A hawk and sparrow" by him is in the Dulwich Gallery; two pictures of Dead Game at Hampton Court, and a hare with dead game at Buckingham Palace. The Dukes of Devonshire, Marlborough, and Sutherland; the Earls of Shrewsbury and Orford, and Messrs. Hope and Galton, also possess examples.

Jan Van Os, born 1744, died 1808, also painted fruit and flowers. His productions are to be found in the galleries of Lords Ward, Northwick, and Ellesmere, and Mr. Hope.

Van der Spelt was another flower-painter; a group by him, with a curtain, is in the possession of the Duke of Sutherland.

Among flower-painters, the richly-coloured and exquisitely finished pictures of Rachel Ruysch, who was born in 1664, and died at an advanced age in 1750, are held in high estimation. They sometimes appear in picture sales in England, and realise good prices. Two remarkable productions were sold in the

Redleaf collection. One is in the gallery of the Earl of Shrewsbury; another in that of Mr. Wombwell.

ABRAHAM MIGNON, a German, born 1610, died 1672, excelled in the same department. Fine works by him are in the galleries of the Marquis of Bute and the Earl of Shrewsbury.

Among the illustrators of cavalier life, several devoted themselves to the representation of scenes of a purely military character. To the instances already noticed, we must add ANTOINE FRANZ VAN DER MEULEN, who was born in 1634, and died in 1690. He laboured hard to record on canvas the glories of the reign of Louis the Fourteenth, in whose service he held some appointment; sometimes by painting views of the royal palaces, sometimes by portraying the monarch surrounded by his staff. Occasionally he painted encampments, marches, skirmishes of cavalry, battles, and the halting of a detachment; varying such subjects now and then with a hawking party, or a representation of robbers attacking a caravan. There are thirteen of these painted by him in Buckingham Palace; Colonel Wyndham possesses seven; the galleries of

the Marquis of Bute, the Duke of Devonshire, Messrs. Holford, Baring, Hope, Ellis, and Heusch have one; there are two at Ham Court, and one in the Torry collection.

JAN VAN HUCHTENBURG, who was born in 1646, and died in 1733, performed a similar service for Prince Eugene, by whom he was employed. The Earl of Ellesmere possesses two of his compositions: a rencontre of cavalry, and a representation of military burning and pillage; and there is a battle painted by him in the National Gallery.

GEORGE PHILIP RUGENDAS flourished a little later; he was born at Augsburg in 1666, and died in 1742. A series of eight pictures by him, representing military subjects, may be seen at Hampton Court.

Modern German art may be said to flourish, and in more than one place. Berlin, Dusseldorf, Munich, however, appear to be the most productive. The annual exhibition in the Prussian capital is composed of nearly two thousand different contributions, made up of portrait, genre, history, landscape, marine and architectural subjects in nearly equal proportions. Prominent among the his-

torical and genre exhibitors, have recently appeared Menzel, Begas, Pfannenschmidt, Steffeck, and Friadr-Megerheim, with Magnus at the head of the portrait-painters. Many of their works have been brought into England, and have gone into private collections. Two annual exhibitions in London have familiarised the amateur with their peculiarities, and their merit has attracted many purchasers. The last (1854), though not exceeding eighty-five pictures, contained several remarkable works. The landscapes of H. Baumgartner, M. Larson, A. Leu, A. Weber, A. Becker, F. Hünten, Professor Schirmer—the marine subjects by C. F. Sorensen, F. Schlesinger, C. Adloff, Rudolf Jordan,—the interiors by A. Siegert, T. Schlesinger, A. Tidemand, E. Geselschap, G. Sell, B. Nordenberg. "The Middy's Lecture on Sobriety," by Henry Ritter, and the Fruit Piece by A. W. Preyer, are highly creditable. The only feature that struck us unfavourably, was the want of variety in the gallery—too many of the artists seeking to be Ruysdaels or Gerard Dows, by confining their subjects to waterfalls and old women. A variation was C. E. Boettcher's "Village Scene in the Black Forest." But the pleasing cha-

racter of the composition is marred by the bad painting of the water.

The late King of Bavaria was such a patron of art, as art in her palmiest days alone could boast. Louis, indeed, was a happy combination of the munificence of Francis the First with the taste of Leo the Tenth; and though it was not his good fortune to soothe the last hours of a Da Vinci, or to reward a Raffaelle, his patronage created Bavarian art, and resuscitated the torpid taste of Germany. The expositions of modern art in Munich form an attractive exhibition, and several artists of extensive reputation have executed works for the government, that have created no slight interest among connoisseurs of every country. Fresco has been attempted with great success by Kaulbach and Cornelius, whose genius has placed them in a proud position among the most distinguished artists of Europe.

The Dusseldorf School boasts of many able artists, among whom are Schadow, Hildebrandt, Metz, Hübner, Brèfre: indeed, Dusseldorf, with its far-famed gallery, has long been one of the artistic strong places of German nationality. Its annual exhibition of modern artists, is usually one of the most attractive in

Germany, and contains examples in almost every department of painting; Overbeck and his school taking a prominent place, and indicating a revival of Christian art, by examples of which his countrymen are justly proud.

Within the last twenty or thirty years art has made considerable progress in Belgium. David created a school here, when France had become tired of his paintings and his politics. It is in Brussels that traces of French taste are most evident. At Antwerp the painters still follow the old traditions illustrating social art in its homeliest phases. Navez aspired to a higher range, and affected to be at once classical and Christian, but his ideas are too Parisian to be natural. Wiertz is equally ambitious, but his religious pictures are but respectable imitations of Rubens. Gallait has produced far more successful attempts at elevated composition, and both in colour and in expression is, with one exception, the nearest approach to a great painter to be found in the national exhibitions. Slingeneyer, Eckhout, Vanderhaegen, and Van Ysendyck, have obtained considerable celebrity for large historical compositions; and Hamman, Guffens, and Van Schendel for productions less im-

posing both in size and subject. Van Schendel is remarkable for candle-light scenes, Genisson for church interiors. In landscape, a few real artists rise above the herd of mediocre painters of common-place scenery; Fourmois, Verwée, Gurnet, Kindermans, Böhm, Van den Ven, and Marneffe being the most remarkable for truth and picturesque expression. In scenes of a more pastoral character, in which cattle are the principal objects, Verboeckhoven, Tschaggeny, and Stevens deserve honourable mention. Robie is unapproachable in flower painting; and Willems, De Block, Venneman, Brackeleer Gernaert, De Loose, De la Croix, Liunig, and Van Meer, are at the head of those illustrators of social life who form the artistic force of the nation. Eugene Verboeckhoven may rank with the best painters of his peculiar class of subjects; he is, moreover, a distinguished artist, combining bold execution with minute finish, paints the human figure with not less merit than animals, and is almost as succcessful in sculpture as in landscape. Among his pupils are Tschaggeny, Verwée, Robbe, Jones of Brussels, and our own Sidney Cooper. Marine subjects are well painted by Koek-

koek, Schelfhout, and Schotel. One of the most deservedly popular of Belgian artists, and one of the most original, is Madon, who has painted social scenes with scarcely less force than David Teniers, and with much more refinement. But the Baron Wappers is the great painter of Belgium. He is Director of the Museum, and President of the Academy of Fine Arts in Antwerp, and has been ennobled by King Leopold, in recognition of his genius as an historical painter, of which he has given many striking indications.

In Belgium annual exhibitions of the works of living artists take place alternately at Brussels, Antwerp, and Ghent. An interesting selection of such works was formed by Mr. Stewart, of the Albany, and afterwards sold at Christie's. Some fine examples have been purchased by English connoisseurs, and added to existing galleries.]

THE FRENCH SCHOOL.

CHAPTER I.

THE FRENCH SCHOOL.

COUSIN — JANET — VALENTIN — LEBRUN — MIGNARD — BOURDON.

THE French School, which never did, and which even now does not possess any character peculiar to itself, is not distinguished for any ancient traditions. The academy of St. Luke was, however, founded in Paris, on the 21st of August, 1391,* and there are yet to be found in some of the old churches of France, portions of walls covered with paintings in distemper, representing some of the parables from the New Testament; and moral

* During the early period of the Renaissance, there were established throughout the greater part of Europe, almost spontaneously, various academies of art placed under the protection of Saint Luke.

subjects, emblematic of the state of the good and the wicked, both in this life and in the next. The names of the painters have not come down to us, and to judge by their productions, they must have been artists of very mediocre talent; for they betray the most complete ignorance of drawing, and of colouring.

JEAN COUSIN flourished in the reigns of Henry the Second, Henry the Third, and Charles the Ninth, and was born in 1492. His most important work is "The Last Judgment," an innumerable mass of figures, which writers on art describe as being in the Louvre. [A large picture, representing this subject, by this artist, was sold at Christie's, early in April, 1854, and was said to have been in the Louvre before the French Revolution, at which period, the catalogue stated that it was brought into this country. Dr. Waagen has passed an unfavourable opinion upon it; but as a composition, it certainly is not worse than many other attempts that have been made to illustrate this awful subject.] During his long career, which may be compared to that of Michael Angelo,

he was able, like him, to direct, by his advice and example, the French School, of which he must be considered to have been the founder. The great talent of Jean Cousin, and of Jean Ganjou, of Germain Piloa, of Nicolo, of Primaticcio,* and of Rosso, promised the most brilliant dawn to French painting; but it was obscured by the calamities which, during nearly a century, signalised the reign of the last monarchs of the house of Valois.

From the epoch of Cousin to that of Simon, that is to say, from 1500 to 1640, there was a space of time which was filled only with the names of a few obscure painters; such as Toussaint Dubreuil, Martin Freminet, and Germain Meunier, who worked at Fontainebleau; and, subsequently, Quintin Varin, and Noel Louvenet; lastly, Janet, Dumoustier, and Toulon, who have merely left some portraits remarkable for *naïvete* of expression, and for fidelity of resemblance.

[The importation into this country of nu-

* [Francesco Primaticcio was sent from Bologna by the Duke of Mantua; by whose recommendation he was taken into the service of Francis the First. The King afforded him constant occupation, particularly at Fontainebleau, the decorations of which he completed.]

merous galleries of importance formed in France, has secured for many of our miscellaneous collections, both public and private, examples of almost every French artist of eminence: among them, FRANCOIS CLOUET, commonly called JANET, who flourished about the middle of the sixteenth century, holds an honourable place. Five of his productions are at Hampton Court, being portraits of Francis the First, and the Duchess d'Etampes; of Francis the Second when a boy; of Mary, Queen of Scots, at the age of eighteen; of a nobleman holding a book, and of Eleanor, wife of Francis the First. There is one at Windsor Castle; Lords Northwick and Darnley have also an example; the Duke of Sutherland possesses a small portrait by this master; Sir John Boileau has another; Earl Spencer three portraits; and the Earl of Carlisle a portrait of Catherine de Medicis, and eighty drawings in red and black chalk—likenesses of distinguished persons at the French court; but evidently, as far as the fair sex is concerned, not taken in the spirit of a courtier—the gentlemen, however, have no reason to complain. There are two pictures in the Louvre by Janet, of more pretension—repre-

sentations of a court ball, and of a royal marriage. Of Jean Clouet, the father of François, Lord Ward possesses one picture; and others are at Hampton Court and at Liverpool.]

Notwithstanding the efforts of these native artists, painting was principally practised in France by the Italians and Flemish masters, who were invited to France by Henry the Fourth, and by his widow, Mary de Medicis. Towards the middle of the seventeenth century appeared Simon Vouet; who was destined to restore the foundations of that monument which Francis the First had raised to the glory of the arts. At the school of this great painter, were formed Charles Lebrun, Peter Mignard, Alphonse Dufresnoy—the Horace of painting—who has traced in Latin verses, worthy of the era of Augustus, the true principles of his art. Francis Mola, Perier, Laurent de La Hire, the brothers Aubin; and lastly, Eustache Lesueur, the historian of St. Bruno—of all painters, the one who has approached the nearest to Raphael.

Cotemporary with Vouet, appeared Nicholas Poussin, whose talents, as well as those of the inimitable Claude Lorraine, do not altogether belong to France; since they were

founded at Rome, and the artist worked there till the moment when his pencil fell from his faltering hands.

Moise Valentin, born 1600, died 1656, a pupil of Caravaggio, obtained considerable reputation in the Neapolitan School. Lord Lonsdale possesses two of his works; Sir A. Campbell, and Mr. Martin, of Ham Court, one; and there is one at Glasgow.

The greatest epoch of the French School was that in which the principal pupils of Vouet ruled paramount over the dominion of painting; this was during the reign of Louis the Fourteenth. At this period, on all sides, palaces, chateaus, domes, porticos and temples seemed, as it were, to rise out of the earth at the voice of the magnificent master; and there were every where walls and ceilings to be decorated. The great king gave an impetus to the arts. It was necessary to have painters capable of adorning the superb edifices which arose under the direction of such finished architects as Mansard, Perrault, and Berouin.

Charles Lebrun, who was born in 1619, appeared peculiarly fitted, by his brilliant ge-

nius, to depict on canvas the conquests of Louis the Fourteenth, in a manner worthy of that magnificent sovereign. His compositions are grand and rich, and exhibit a full knowledge of the art. The expression of his heads is sublime, and his attitudes are imposing; his drawing is always full of vigour, his proportions are rather short, but his colouring is powerful. As long as there exist amateurs of the sublime and beautiful, the great gallery at Versailles will continue to be admired—that painted epic poem, in which, with the assistance of ingenious allegory, Lebrun has enthusiastically depicted the whole life of the monarch whose reign forms one of the great epochs of French history. The painting of the "Martyrdom of St. Stephen"—one of the first *chefs-d'œuvre* of the eighteenth century — the magnificent ceiling of the palace; the famous "Battles of Alexander," in which the painter has exhibited a profound knowledge of the human heart, and of the various passions by which it is agitated, are not less worthy of the attention of connoisseurs. Lebrun, who was favoured with the warmest regard of the king, honoured by all the great personages of the kingdom, and esteemed by all the men of

learning, and by every person of taste, employed the powerful influence he enjoyed for the glory and prosperity of the French school. After endowing Paris with an academy of painting, he obtained, in 1665, permission to establish one at Rome, which was destined to exercise a most salutary influence on the future destiny of the art.

[This estimate of Lebrun proceeds from a French critic; but notwithstanding a somewhat prominent extravagance and affectation, and great tendency towards the meretricious and theatrical, his talent as a painter was unquestionably great. He was obliged to follow the fashion at court in pictorial decoration, and the only thing to be surprised at, is that, with such patrons, judges, and admirers, he did not render art a thousand times more artificial than he did. In the Dulwich Gallery will be found his "Massacre of the Innocents;" his "Horatius Cocles defending the Bridge;" and a picture representing Musicians; and the Marquis of Westminster possesses his "Alexander the Great in the Tent of Darius." He died in 1690.]

If Lebrun has exhibited, at Versailles, the

fertility of his genius, PIERRE MIGNARD has adorned St. Cloud with compositions that claim attention by their grace and freshness. He could not fail to find admirers at the most brilliant and the most polished court in the world. His cotemporaries praised him to the skies; he was the friend of every one who was an honour to that great era, whether in the arts or in literature. All desired immortality from the pencil of the court painter, for, on the death of his rival, Lebrun, Mignard became first painter to the King.

[We possess several portraits painted by this master—one of Henrietta, Duchesse d'Orleans, daughter of Charles the First, is at Windsor Castle; one of Louis the Fourteenth, when young, at Hampton Court; another of the same monarch, at Buckingham Palace; and one of Descartes is in the possession of the Earl of Carlisle; another example in the collection of Earl Spencer. He was born in 1610, and died in 1695. His long residence in Italy accounts for the strong Italian influence observable in his compositions of more pretension.]

After Lebrun and Mignard, and in a rank

less elevated, Sebastian Bourdon, Nicholas Colombel, Bon Boullonge, Philip of Champagne, and Jean Jouvenet present themselves. To all the most prolific powers of genius, SEBASTIAN BOURDON united a facility quite unexampled; and he practised painting of every kind. Born under the sky of Languedoc, he possessed all the vivacity natural to the inhabitants of that fortunate climate. His style, sometimes elevated, at other times graceful, was able to depict forcibly the most dramatic episodes of history; while, at the same time, he sketched with infinite charm the lightest subjects and scenes of private life. There may be observed in his works an unbounded respect for the *chefs-d'œuvre* of the ancients. The paintings with which he adorned the apartments of the Tuileries attest the excellence of his taste and the extent of his acquirements.

[Bourdon also studied in Italy, and imitated Poussin in landscape, and Italian treatment in scriptural illustrations. As an example of the first, we must refer to his landscape in the National Gallery, representing the Return from the Ark; as an example of the other, we refer to his "Crucifixion of St. Peter," in the Louvre.

The Marquis of Bute and Mr. Meynell

Ingram possess paintings by this master; and there is one at Liverpool. Being a Protestant, he found it necessary to leave France, and sought patronage at the court of Queen Christina of Sweden, whose portrait he painted. He, however, subsequently returned to Paris, and is said to have died in 1671.]

COLOMBEL, the worthy pupil of Lesueur, surpassed more than one painter of his epoch in several branches of the art, and, in others, showed himself not inferior to certain masters of the present day. He possessed some genius, and in drawing was correct: his compositions possess richness and dignity. The backgrounds of architecture, and of landscapes, which he painted very well, are in excellent taste. His easel paintings particularly, present a great degree of finish, a severe style, and most graceful manner. After a long residence at Rome, which explains how his name was scarcely known in France, Colombel was employed by Louis the Fourteenth to decorate the palace of Versailles. He was born in 1646, and died in 1717.

To mention the name of PHILIPPE DE CHAM-

PAGNE, is to recall the virtues which characterize the man of worth and the true philosopher. This painter, although born at Brussels, belongs to France, and must be considered as a model for the picturesque, from his judgment in design, good colouring, and perfect knowledge of light and shade. Most of the churches in Paris are decorated with his paintings; and it is scarcely credible that one man could have produced so many works, and all so highly finished.

[The Duke of Sutherland possesses his Portrait of Colbert; Earl Spencer has one of Arnould d'Andilly; and Mr. Baring a picture representing "Theseus finding his Father's Sword;" the Duke of Hamilton possesses another example. He was born in 1602, and died in 1674. His artistic education having been Flemish, affected his style, which evinced more labour than was common to French painters. Some of his works display great merit, others as glaring defects.]

BON BOULLONGE, born 1649, died 1710, the son and the brother of artists, was, perhaps, the most laborious painter of whom mention is made in the annals of the art. He

himself awoke his pupils, who lived in his house, and continually repeated to them, "Idle men are dead men." The numerous studies he made in Italy of the first masters, introduced him to Paris in the most advantageous manner, and prepared his reputation; which he sustained by innumerable works. Louis the Fourteenth made him execute several great paintings at Versailles, and entrusted him with the decorations of one of the four chapels at the Invalides; where he has represented, in a very vigorous manner, the principal events in the life of St. Jerome. He died in 1717.

JEAN JOUVENET, compatriot of the great Corneille, is, of all the painters of the French School, the one who bears the most original character, and therefore stands apart. Without having received lessons from any master, without any other guide than nature, he, like Rembrandt, created a new style for himself; and to his own studies alone he owes immortal works, which astonished cotemporary artists, from whom he never borrowed. Having been introduced to Louis the Fourteenth, he was commissioned to paint, in fresco, the Twelve Apostles that surround the interior of the dome

of the Invalides. Jouvenet acquitted himself of this great undertaking, with success, and then completed the ceiling of the royal pew at Versailles; as well as two great paintings for the church of the Recollets in the same town. The manner of this artist is elevated; the expressions of his heads are natural; his attitudes true and graceful. Gifted with the finest genius and the most lively imagination, he has succeeded equally well in history, in fable, in allegory, and in portrait painting. All know the anecdote of that absent friend, whose precious image he restored to his family by sketching his features, on the flooring of the drawing-room, with so much perfection, that part of the floor was detached, and preserved as a monument of talent and of friendship. [Jouvenet was born at Rouen, in 1644. He painted a great number of religious subjects, sometimes with remarkable force and truth, and not unfrequently with as remarkable an exaggeration. He died in 1717.]

CHAPTER II.

THE FRENCH SCHOOL—*Continued.*

NICHOLAS POUSSIN—GASPAR POUSSIN—CLAUDE DE LORRAINE.

NICHOLAS POUSSIN was born at Andelys, in 1594. Had he not been sufficiently great through his own merits, we might dwell upon the fact that he belonged to a noble and distinguished family, originating from Poissons; and that his ancestors had borne arms with honour, under the reign of Charles the Ninth, of Henry the Third, and of Henry the First; but genius has no need of ancestry. From his early youth Poussin shewed a very great taste for drawing, and commenced studying under mediocre painters; scarcely had he attained

his eighteenth year, when he quitted the paternal roof; and went to Paris to perfect himself in an art over the difficulties of which he had already triumphed.

Poussin found in Paris no master from whom he could obtain the instruction he required; after remaining a short time with two different masters, one a portrait, and the other an historical painter, named Lellemand; he made acquaintance with several persons, friends of the arts, who shewed him some engravings of the works of Raphael and of Giulio Romano. On observing these, his genius expanded, and he was so well able to seize the beauties of the models which were under his eyes, that the first paintings he executed might have been taken for those of a pupil of the illustrious Raphael. It was then that he resolved to go and visit the capital of the arts; twice he undertook the journey, and twice poverty forced him to stop on the way. On his return to France, he occupied himself more and more with his art, and applied himself to the study of those sciences which could improve his talent and adorn his mind.

In 1623, when the Jesuits of Paris were celebrating the canonization of Ignatius Loy-

ola, and of Francis Xavier; the scholars of their college, in order to render the ceremony more solemn, wished to have pictorial illustrations of their lives. Poussin was selected to execute six great paintings in distemper. These works, which he designed with great boldness and vigour, were appreciated by all men of taste, and procured for him the acquaintance of one of the first poets of Italy, the cavalier Marino. He undertook, in addition, several works which were not without merit; but, scarcely had he finished them, when he meditated a new journey into Italy. The pecuniary resources, which his rising reputation had procured for him, prevented him, on this occasion, from retracing his steps. In the spring of 1624, he at last entered Rome, the object of so many aspirations. The cavalier Marino, who had preceded him, continued his friendship, and inspired him with a taste for reading the ancient and modern poets, which subsequently afforded him important assistance. The cavalier was then occupied in composing the famous poem of Adonis. The painter transferred the verses of his illustrious friend to canvas; these form a series of paintings which are distinguished by the most

classic grace. Unfortunately, the man whom his heart had adopted, died soon after; and Cardinal Barberini, to whom he had recommended the French artist, set out on his embassies into France and Spain.

Poussin, inconsolable at the loss of his friend, found himself at Rome, alone, without resources, without acquaintances, and reduced, in order to exist, to apply himself to his talent, which scarcely raised him above indigence. This circumstance, instead of lessening his courage, added to it; he worked in consequence with more ardour. A passionate admirer of Michael Angelo and of Raphael, he was now not satisfied with merely studying the works of these great masters; he wished to drink of the source whence they had drawn such invigorating draughts. From that moment he did not cease studying the antique; and nothing escaped the judgment and the penetration with which heaven had endowed him. He frequently retired to the most solitary parts of the city; in order to observe, more at liberty, the monuments with which it is filled, and feed his poetical inspiration with that beau ideal, which was one day so happily to characterise his smallest efforts. He studied

at the same time, in living nature, all the secrets of motion; and observed the phenomena of optics. He learned the theory of perspective, attended anatomical dissections, and found inspiration in Homer, Plutarch, and the Bible.

When Poussin arrived at Rome, painting had already entered the period of its decline. The great principles laid down by Raphael and by his pupils were no longer followed. The Roman School was divided into two opposite parties, that of Annibale Carracci, and that of Michael Angelo Caravaggio. Poussin had the courage to combat the league formed against good taste and purity of art. By dint of labour and perseverance, he compelled the Romans to admire his productions, and to pride themselves on their possession. This example brought back nearly all the artists to the contemplation of the admirable painting of Dominichino, "The Communion of St. Jerome," and protected that great painter against the envious declamation of such artists as Lanfranco, Lionello Spada, and Ribera, who were jealous of his reputation.

In 1629, Poussin was commissioned to execute several works of importance, through the

protection of Cardinal Barberini, who had returned from his embassies. His first production was "The Death of Germanicus," which may be ranked amongst the finest compositions painting has ever produced. This was followed by "The Siege of Jerusalem by Titus," a subject he painted twice with equal success. But that which set the seal on his reputation, was his "Plague of the Philistines." The painter showed, by the energy of his conceptions, and by the expression which he knew how to give to the principal figures, how much he was bent upon realizing the marvels which had been told of the artists of antiquity. He then executed his paintings of "The Seven Sacraments," for the Cavaliere Cassano del Pozzo, a distinguished amateur, who assured him of his lasting friendship, gave occupation to, or recommended his talent, and opened to him his purse and his cabinet of antiques.

It was from the parish of San Lorenzo, in Lucina, where he had fixed his residence, that he forwarded successively to those who had ordered them, those various *chefs-d'œuvre*—to which we shall add, "Rebecca at the Well;" "The Rape of the Sabines;" "Esther and

Ahasuerus;" "Moses Trampling under Foot the Crown of Pharaoh;" and "The Triumph of Neptune."

The reputation of the painter could not fail to spread to the capital of France, which had witnessed his first essay. Desnoyers, then superintendent of public buildings, had seen and appreciated them. He did not wish Italy to enjoy any longer a genius which properly belonged to France; he therefore solicited from Louis the Thirteenth, and from Cardinal Richelieu, permission to order Poussin from Rome, to ornament the great gallery of the Louvre, and sent him the brevet of first painter to the king. The remembrance of certain intrigues in Paris, of which his rising talent had been the object, made the painter hesitate. He could not be brought to quit Rome, until requested by the king to do so. Louis the Thirteenth consented, and wrote to him that he would find, near his royal person, real advantages and immediate protection. De Chautelon, a near relative of the minister Desnoyers, who was then at Rome, overcame the irresolution of the painter, and brought him with him into France, towards the end of the year 1640. Scarcely had Poussin arrived

in Paris, when he was presented to the Cardinal Minister, who gave him a most gracious reception. He was afterwards introduced to the king, to whom he presented his "Testament of Eudamidas." Louis the Thirteenth acknowledged the influence of the immortal composition, and rewarded the author with a pension of three thousand livres.

Thus loaded with honours and with fame, Poussin prepared to instal himself in an apartment which Desnoyers had offered to him in the middle of the gardens of the Tuileries; but the apprehensions he had conceived were soon realized. He was attacked by envy and cabal. The first aggression came from Jacques de Fouquers. This Flemish painter, one of the creatures of the queen, less renowned for his painting than for the surname of the "Long-Eared Baron," which public dislike had conferred upon him, had also a royal brevet, which authorized him to decorate the gallery of the Louvre exclusively with his paintings. As soon as he perceived the zeal which the great artist evinced in completing the embellishments with which he had been commissioned, he determined to make use of his privilege.

This conflict at court wounded the painter of Audelys, but did not astonish him. Another circumstance put the finishing stroke to his disappointment. Lemercier, the first architect to the king, had commenced the decoration of the gallery of the Louvre; Poussin had scarcely commenced the execution of his works, when he was obliged to have the compartments in the arched ceilings altered, as they were too large and heavy for his drawings. Lemercier, offended by this, united his own resentment to that of Fouquers; Vouet also, and a great number of his pupils, did not fail to enter into the leagues formed against a man whose superiority they could not forgive. These were too many enemies to be combated by a philosophic painter entirely devoted to his art. That envious crowd became at last so troublesome, that, notwithstanding the king, notwithstanding Richelieu, Poussin, filled with disgust, was obliged to quit France, and return to Rome. A residence in that city, the cradle of his fame, which he loved as Socrates loved Athens, possessed for him an inexhaustible charm. He had arrived in Paris in 1640, and he quitted it in 1642. However, previous to his departure, he wished to revenge

himself upon his enemies, and he left them as a parting gift a pictorial allegory, by which he proved that the painter with his pencil can as easily manage satire, as the poet with his pen.

In order to obtain permission to return to Rome, Poussin gave as a pretext that he wished to fetch his wife and arrange his affairs. He had been obliged to promise that he would return, but he considered himself released from his promises by the deaths of Richelieu and Louis the Thirteenth, and remained in Italy. Yet he did not renounce the idea of painting for France; and it may be said, that by his works and by his counsels he greatly contributed to form Lesueur, Lebrun, and Mignard, and was the principal restorer of the arts under Louis the Fourteenth. This monarch always preserved to him the title and the marks of honour of his Principal Painter.

From Rome he continued his correspondence with Desnoyers and M. de Chautelon, who remained a stedfast friend to him, and a generous protector. In proportion as he advanced in his art, he indulged less exclusively in that severe taste which he had sometimes carried to hardness and dryness. He com-

menced treating subjects in which the beauties of nature could hold a place, and exhibited no less talent for landscape than for historical painting. From that moment his works, though not animated with dramatic interest, possessed a character of poetic melancholy not less pleasing. Amongst these, we may mention, "Eurydice stung by a Serpent," whilst, near her, Orpheus is celebrating the praises of the Gods; "The Remains of Phocion banished from Attica;" "Ruth gleaning in the Field of Boaz;" "Diogenes breaking his Cup;" "Ceres and Bacchus,"—*chefs-d'œuvre* remarkable for the happy selection of sites, beauty of outline, and truth of local colouring. But his most admirable production in this style is his famous landscape, in which, amidst the light dances and joyous games of a crowd of shepherds abandoned to the gladness that youth and spring inspire, a tomb is perceived, crowned with cypress, over which the artist has placed this inscription :—

"Et in Arcadia Ego."

(*And I also am in Arcadia.*)

The incessant labour of this painter at length injured his health; every day he felt it declin-

ing. On sending M. de Chautelon his painting of the "Samaritan conversing with Christ," he addressed him in the following sad words :— "My friend, I feel my end approaching, and that this is the last painting I shall execute for you." It was a stroke of paralysis with which he had been attacked that inspired him with these melancholy forbodings. He now painted but very little, and his trembling hand refused to obey his genius, which still retained all its vivacity. Yet, he found courage to continue his paintings of "The Four Seasons," which he had sketched before his illness. It was easy to perceive, by the soft and uncertain touch, by the dull and feeble colouring, by the total absence of artistic skilfulness, how much the physical force of the artist had diminished; but his genius was still visible, and his thoughts remained ever noble and sublime. Though quite worn out by age and suffering, he did not let a day pass without wandering among the ruins of ancient Rome, or along the banks of the Tiber, or into the country, seeking for views and landscapes which might suit his taste. One of his friends, Vigneul de Marville, having met him returning home, with his handker-

chief full of stones, flowers, and moss, asked him what he was going to do with them?

"I wish to copy them from nature," replied Poussin, "because a painter should never neglect detail."

By a last effort, which is perhaps unequalled in the annals of art, Poussin terminated his career as a landscape painter by a prodigy. He now executed his painting of "The Deluge," than which nothing can give a better idea of that convulsion of nature which desolated the world. It proved his final testament. A fresh attack of paralysis deprived him altogether of the use of his hands, and from that time he awaited his last moments with calmness and resignation. This illustrious painter, the honour of France, ceased to live, in 1665, in the seventy-first year of his age. The news of his death spread mourning in Rome. The admirers of his talent, and the artists, passed around his tomb to pay him their last duty, but it was with the same simplicity that had characterized the life of this great man. All the poets of Italy, in funeral songs, deplored the irreparable loss the arts had sustained.

To his rare talents, as a painter and as an author, Poussin united great moral qualities

and domestic virtues. The simplicity of his manners, and his disinterestedness, even in the last days of his fame, are unprecedented. He lived in respectable mediocrity—less mindful of the fortune than of the glory art had procured for him. It never occurred to him to intrigue for the favour of the great, with whom he always preserved his independence. His house was furnished in the most simple manner. One day that he was conducting to the door, with a lantern in his hand, Cardinal Mancini, that prelate said to him, "I pity you, Monsieur Poussin; I pity you very much, for not having a single valet."

"And I pity you, Monseigneur," replied Poussin, "for having so many."

Poussin, as we have seen, was the pupil of the ancients, with whom he passed the happiest hours of his youth. He lived amongst the monuments, the tombs, the statues which they have left. Homer, Virgil, Pausanius, Theocritus, and Xenophon, their finest geniuses, were familiar to him. Each of his paintings breathes an air of antiquity. Though executed near the Vatican, it might almost be supposed that they were meditated in the very gardens of Academus, after conversing with

Plato. He was, in his day, the greatest painter in Europe; and had no other fault but that of carrying to excess the sombre colouring of the Roman school.

Poussin, to speak correctly, never formed any pupils; several painters, however, received advice from him, and imitated his manner. In 1629, he married the daughter of James Dughet, one of his own countrymen, established at Rome, in whose house he had been nursed during a long illness. He had no children by this marriage, but adopted one of the young brothers of his wife, who inherited his name, and his talent as a landscape painter.

[We have no wish to diminish, in the slightest degree, the reputation Poussin has obtained. He is, unquestionably, one of the great landscape painters of modern art; but we cannot help protesting against the feature in his pictures, in the use of which he appears to have most prided himself; this is his delineation of ancient localities. His antiquarianism was evidently on a very limited scale, and led him sometimes into as surprising anachronisms as are visible in the works of those painters who ignored all characteristics of time and place; for instance, in his "Exposing of Moses," he

has transferred the monuments of the Roman Tiber to the banks of the Egyptian Nile. Even in subjects of a more genuine classicality, he has introduced many things, of which the classics were profoundly ignorant. His landscapes, however, if not always very faithful transcripts of antique life, possess so large a share of those elements of the picturesque which belong to all time, that it is impossible to withhold from him the reputation he has achieved. In no country is this more freely admitted than in England, where almost all his best works are to be seen. There are eight in the possession of the Earl of Ellesmere; the Duke of Rutland has seven; the Duke of Devonshire, five; Lord Northwick, five; Lord Darnley, three; Marquis of Bute, two; Earl of Radnor, two; the Duke of Bedford, the Dulwich Gallery, five; Marquis of Westminster, two; and Mr. Munro, two; the Duke of Sutherland, Earl de Grey, Marquis of Hertford, Lord Ward, Sir Charles Eastlake, Lord Listowel, Earl Cowper, Lord Scarsdale, the families of Booth, Fountaine, Ingram, Miles, Neeld, Harford and Morrison, as well as Hampton Court, and Liverpool, possess examples. Some may be duplicates,

and a few doubtful; but in almost every instance the character of the French or Italian galleries, out of which they were purchased for very large sums, testify to their genuineness.

By GASPAR DUGHET, the pupil of this distinguished painter, who afterwards assumed his name, there are several pictures in English collections; often closely resembling the master in style, and generally embracing the same class of subjects. In the National Gallery there are six; at Windsor Castle, one; another in the Dulwich Gallery; the Duke of Rutland, the Earl of Ellesmere, Lord Northwick, and Mr. Holford, possess four; Lord Carlisle, Mr. Wynn Ellis, Miss Rogers, Mr. Miles, Mr. Harford, the Marquis of Bute, the Marquis of Exeter, the Duke of Hamilton, the Earl of Lonsdale, Earl of Radnor, Hampton Court, and the Marquis of Westminster, and Lord Brownlow, two; the Duke of Sutherland, Marquis of Hertford, Lord Yarborough, Lord Ward, Mr. Baring, Mr, Mackinnon, Mr. Morrison, Colonel Wyndham, Earl Spencer, the Duke of Devonshire, Mr. M'Lellan, Messrs. Fountaine, Booth, Ingram, Sir Colt Hoare, the Fitzwil-

liam Museum, the Torry collection, and the Edinburgh Royal Institution, one each. It is not unlikely that other pictures by Gasper Poussin may exist in private collections. He was born in 1613, and died in 1675.

Among French painters, CLAUDE GELEE, surnamed from the place in which he was born, in the year 1600, "De Lorraine," stands pre-eminent. In landscape, he was long considered to stand without a rival, and the success with which he portrayed the picturesque features of the scenery of Italy, where his career of art was passed, not only exercised an important influence over his own reputation, but gave an impulse to the study of landscape, which extended from his painting room in the ancient capital of the Roman empire, to art in almost every country, but particularly to Holland, Flanders, and England. He was, assuredly, a great master of atmospheric effects, but in sunny scenes appears to have obtained a singularly accurate knowledge of the phenomena of light. In his works we are sensible of the presence of a higher order of intelligence than that expressed in the classic landscapes of Poussin—the latter strives to

be thought a scholar—the former declares himself a poet. As interpreters of the beautiful and sublime in nature, there exists as marked a difference in their productions—one assumes a sort of Chatterton familiarity with antique forms of expression, already obsolete; the other puts forward a Shaksperian sentiment, capable of retaining its truth and freshness for centuries to come. The appreciation of both painters in England, has drawn here nearly all their best works; indeed, the richest galleries in Italy and France have been ransacked for Claudes for our collectors.

In the National Gallery we possess ten of his landscapes; at Windsor Castle, five; at Buckingham Palace, one; the Earl of Ellesmere possesses five; Mr. Baring, six; Mr. Wynn Ellis, five; Lord Northwick, six; the Duke of Rutland, five; the Marquis of Bute, four; Marquis of Exeter, two; the Duke of Buccleugh, two; the Earl of Radnor, two; Colonel Wyndham, two; Messrs. Bale, Morrison, Munro, Holford, the Marquis of Westminster, two; the Dukes of Bedford, Devonshire, the Earl of Shrewsbury, Lord Carlisle, Earl de Grey, Lord Yarborough, Marquis of Hertford, Duke of Sutherland, and Messrs.

Rogers, Ford, Seymour, Labouchere, M'Lellan, and Sir A. Campbell, with Hampton Court, possess other examples.

Some fine Claudes are in Ireland: among them, an Italian sea-port by sunset, is in the possession of John La Touche, Esq., of Harristown. Others are in different private collections in England, Scotland, and Wales; while the Duke of Devonshire can boast of owning the collection of original subjects of all Claude's designs made by himself, known as the "Liber Veritatis." The value of these productions is almost incalculable, for among them may be found the very finest efforts of the artist's genius, obtained generally at an enormous cost. The picture known as the Chigi Claude, in the National Gallery, was sold in 1810, for £2887 15*s.*; the Rape of Europa, in the Queen's private gallery, in 1829, realised at Lord Gwydyr's sale, £2100; for the Queen of Sheba's Embarcation, and a picture of minor importance, Mr. Angerstein paid £8000. The Altieri Claudes were purchased by Mr. Beckford for £7500, and were ofterwards ceded to Mr. Hart Davis for £12,000.

This illustrious painter died in theyear 1688.]

CHAPTER III.

THE FRENCH SCHOOL—*Continued.*

LESUEUR—WATTEAU—GREUZE—VERNET.

EUSTACHE LESUEUR, one of the glories of the reign of Louis the Fourteenth, was born in Paris in 1617. From his earliest years he showed a strong taste for drawing. His father, who was a sculptor, placed a pencil in his hand when he was a mere child; then, perceiving the bent of his disposition, he placed him in the studio of Vouet, who was then in great repute. Lesueur shortly distinguished himself, amongst his fellow-students, for his extreme facility and sound judgment. Without imitating too closely the manner of his master, he preserved in his compositions those principles of effect and of grandeur, which dis-

tinguish the works of Vouet, as well as any excellence Vouet possessed in the mechanical part of the art. He soon applied himself to the study of the antique, and with the assistance of some observations suggested to his mind by the works of the Italian masters, which he was able to find in Paris, nature became ennobled in his eyes, and he depicted her only in the most lovely and admirable forms. From that moment Raphael became the only guide he would follow, and he appeared destined by Providence, after an interval of more than two centuries, to revive the remembrance of this great painter. Like Raphael, he had a very mild countenance, and high-bred and agreeable manners. The destiny of these two geniuses closely resembled each other, and their lives were of equal duration.

The first known works of Lesueur are eight compositions, introduced for tapestry, the subjects taken from the dream of Polyphilus. In these paintings he exhibited equal judgment, power, and grace. Being received as a master at the Academy of St. Luke, he executed for it a "St. Paul laying Hands on the Sick"—a

composition full of powerful expression, which attracted the attention of Poussin. Unfortunately the latter only resided a short time in Puris, but on his return to Rome, he took the trouble to draw sketches from models of the best style, which he sent to Lesueur, accompanied by letters full of expressions of esteem and of excellent advice.

In 1642, Lesueur married, with no other means of existence than his art, and no other recommendation than his talent. The simplicity and the candour of his character made him little fitted to appear at court. He was therefore obliged, in order to live, to paint theological subjects, frontispieces for books, and portraits of the Virgin on medallions, for nuns; he also painted some moral subjects and allegorical pieces, such as "Minerva and Queen Anne of Austria," "Louis the Fourteenth and Cardinal Mazarin." Being appointed painter to the Queen-Mother, he was commissioned by that princess to represent the different events in the life of St. Bruno, for the cloisters of the Chartreuse in Paris. He divided them into twenty-two paintings, and executed them in the convent. In this series

the most admired are the picture of St. Bruno asleep; "The Holy Founder of the order of the Chartreuse refusing the Episcopal dignity;" "Raimond, the Canon, preaching;" and "The Death of St. Bruno."

If ever skilful handling of the pencil could obtain lasting reputation for an artist, to such qualities Lesueur owed his fame. Who better than he, has understood the heart and the mind of the cenobite? Who so well could transfer to canvas the touching melancholy of a life of contemplation? His attitudes, his gestures, the pose of his heads, express the inmost thoughts and feelings of the saint; his forms, his outlines, and his draperies, are of wonderful truth and effect; his personages are represented as they really were in their retired seclusion. The beholder feels, as it were, transported, with the painter, into the very cells of the monks. The passions seem unknown to these men, who have surrendered their own will to that of heaven, and who might be taken for being no longer of this world, and ready to depart to a better. However, in the painting which represents the last moments of the spiritual chief of the pious anchorite, the powerful pencil of the artist has

expressed more of the feeling belonging to human nature; a momentary ray of sensibility lights up these pale and wan countenances, which are at the same time illumined with a lively and a holy faith. After completing this work, Lesueur quitted his peaceful asylum, in which he had resided three years, and returned to the world, leaving his master-piece with the good Fathers, together with the remembrance of his virtues.

In 1649, Lesueur was commissioned to execute the painting which the Goldsmiths' Company in Paris presented, on the 1st of May, to the cathedral of Notre Dame. Lebrun, on his return from Italy, had distinguished himself under similar circumstances. Emulation rather than the very moderate sum of four hundred francs (sixteen pounds) offered for this work, induced Lesueur to produce his "St. Paul preaching at Ephesus," and converting the Gentiles, whom he exhorts to destroy their books,—a *chef-d'œuvre* full of poetry and of action, of imagination, and of style, which left far behind it the "St. Andrew" and the "St. Stephen" of Lebrun, executed on the same occasion.

The reputation of Lesueur daily increased,

but only within the circle of those who employed him to decorate their cloisters and their churches, their palaces, and their houses. He finished, in 1621, for the abbey of Marmontuilez-Tours, two subjects from the life of St. Martin, which express, by the touching sentiment and the ascetic character infused into them, the perfection of the style he had adopted. But the composition in which his talent for depicting religious subjects was exhibited in its full power, that in which he approached most nearly to the painter of the Vatican, for whose pupil he might have passed, was his great painting of "The Condemnation of St. Gervase and of St. Protais," which he executed for the parochial church of that name. The two brothers are represented appearing in the presence of the proconsul, under the figure of two pure and beautiful angels. Condemned to death, they are going to the place of execution, their countenances expressive of resignation and innocence; modesty and simplicity characterize them. They are clothed in white tunics, the symbol of purity, the head slightly bent, and the hands bound, and march with a tranquil air to meet that death which is to lead them to glory.

This fine work was followed by the painting with which Lesueur adorned the hotel of the President de Thorigny, since known under the name of the Hotel Lansleest. By these fresh productions, he shewed that no style was foreign to him, and he painted with as much grace as decorum, the Loves, the Nymphs, and the Muses. He shared these labours with Lebrun, and it was no small cause of jealousy to the favourite painter of Louis the Fourteenth, when he found himself surpassed in those very allegorical compositions in which he pretended to excel. He feared that the praises awarded to his collaborator would attract the attention of the court, and cause him to divide the favours of Louis the Fourteenth; but he had nothing to fear from Lesueur. Modest and free from ambition, but keenly alive to the injustice of his detractors, he painted but one single allegory, where, in imitation of Poussin, he has represented himself as triumphing over his enemies.

We shall not undertake to describe all the works which were produced by the genius of Lesueur. We shall simply say, that it is difficult to conceive how so short an existence could suffice for the execution of so many paint-

ings. A second painting, representing St. Gervase and St. Protais, which he did not finish, closed his artistic career. His extreme passion for his art, his thirst for glory, and too constant application in order to attain perfection, exhausted a strength originally insufficient. A widower at the age of thirty-six, abandoned by all, persecuted by his rivals, and profoundly discouraged, he resolved, in consequence of his weak state of health, to retire into that Chartreuse, in which his pencil had created many marvels. It was in that peaceful asylum that he died, in 1655, notwithstanding the care and attention paid to him by the pious acolites, who never ceased to give him the consolations of religion. He was interred at St. Etienne du Mont, where the simple epitaph which was engraved on his tomb is now effaced.

[Dr. Waagen bestows on Lesueur more praise than he generally allows to French painters; nevertheless, opinion is somewhat divided as to his merit, some lavishing extravagant praise, others doling out a faint approval. In England, a few characteristic examples exist, to give the connoisseur an opportunity of judging

of his merit. The Duke of Devonshire possesses his "Queen of Sheba before Solomon;" Mr. Miles, of Leigh Court, his "Death of Germanicus;" the Earl de Grey is in possession of his "Alexander and his Physician," formerly in the Orleans Gallery; and other examples may be found in the galleries of the Earl of Shrewsbury, and of the Marquis of Exeter.]

It is one of the peculiar characteristics of the art of painting, never to remain stationary. No sooner had it reached its meridian in France, under the reign of Louis the Fourteenth, than it began visibly to decline, under the reign of Louis the Fifteenth, when taste became corrupted simultaneously with morals; for there is undeniable affinity between the progress of the fine arts and the character of the times in which they are cultivated. Anthony Coypel introduced a new era; having frequently before his eyes the celebrated comedian Baron, he had the bad taste to give to his figures the affected attitudes of the actors of the eighteenth century. The ladies belonging to the court of the regent sat to him; and his women of antiquity, and his goddesses, have too much the air of court beauties. He possessed all those

fascinating faults which please people of the world. The arts, however, became more and more degenerated; paintings were only ordered for the boudoirs of court ladies; the modest graces were disdained. The severe imitators of the elder Poussin, and of the virtuous Lesueur, fell into disrepute; and, in order to succeed, it was necessary to descend to what was trivial and unclassical.

Into the career opened by Coypel, Restout, Natoire, Carle Vanloo, Watteau, Lemoine, and his pupil Boucher, blindly rushed.

[Chief of the special favourites of English collectors, among the French artists, is ANTOINE WATTEAU, born in 1684, whose pictorial pastorals, dressed rather for a court ballet than with any reference to this working-day world, have charmed our connoisseurs quite as much as his own countrymen. To do him justice, these drawing-room designs of his, possess considerable attraction; they are graceful social illustrations, notwithstanding their artificial character and deficiency in high artistic feeling, and have won their way into galleries which have been closed against works of more pretension. In the Dulwich Gallery there

exists a Fête Champêtre, and a Ball Champêtre; in Soane's Museum, a production of similar character, known as "Les Noces;" in Buckingham Palace there are two Fêtes Champêtre, a Scene from Molière, Harlequin and Pierrol, and a subject called "Le Baiser;" the Duke of Sutherland possesses six examples of this artist—a Musical Party; a Garden Scene, in which a lady appears playing on the guitar; another, with a gentleman playing on the same instrument; a third, with a lady and cavalier near a fountain; another Fête Champêtre; and two folding screens, ornamented with Watteau's designs: the Marquis of Lansdowne possesses another Garden Scene with figures; and a group of ladies; the Earl of Miltown, two Fêtes Champêtre; the Duke of Devonshire, the Marquis of Hertford, Lord Northwick, and Messrs. Phipps, Labouchere, Wynn-Ellis, Neeld, Miss Bredel, and Miss Rogers also possess examples. Mr. Munro has a Garden Scene, and the subject known as "Les deux Petites Marquises;" Charles Fox, Esq., possesses a picture, representing an actor and actress; and Mr. Rogers, another Garden Scene. He was born in 1684, and died in 1721. His pupil and imitator, Nicholas Lancret,

has also found admirers in this country. His Four Seasons of Human Life, in the National Gallery, are favourable examples of his style. In the dispersed collection of Mr. William Stewart, of the Albany, there was a Pastoral Scene by this master, representing an old Man playing on the bag-pipes to four young girls. The Duke of Devonshire and Sir John Boileau also possess examples. He died in 1721.]

Boucher, who for a long time held in Paris the sceptre of painting, and who boasted of being able to make as much as 50,000 francs (£2000) a-year, had visited Rome; but he had not understood the merits of the master-pieces there presented to his eyes. Raphael appeared tame to him, Carracci sombre, and Michael Angelo exaggerated. A blind imitator of the great Rubens, he copied his muscular forms, but he was far from attaining his perfection. His shepherds, dressed in satin breeches—his shepherdesses, in troops, dancing to the sound of the pipe and the tambourine—his affected Graces, and his chubby Loves—made him a favourite at court amongst ladies of fashion. He died, while at the height of his reputation, in 1771, and soon ceased to be admired. [Mr.

Alexander Barker possesses several excellent examples of this master, who, however, is not much esteemed in this country.

Among the French artists who have been considered worthy of a place in English galleries, is JEAN BAPTISTE GREUZE. He was born in the year 1726, at Touruns, in Burgundy, and having studied under Laudon, proceeded to the capital, and thence to Rome. He was a most pleasing illustrator of social art, and his more important works were eminently popular. He also painted numerous portraits, some of which—those of young females—are now much sought after for their freshness and truthful expression. His death did not take place till the year 1805. His range was too limited, and his knowledge of his art too confined, to entitle him to rank with the first class of French painters. One of the finest specimens is known as "La Trompette;" it is in Buckingham Palace, and represents a child on the point of startling an infant in a cradle, by blowing a penny trumpet, while the mother interposes to prevent the threatened disturbance; two young girls, by him, are also in this collection; the Marquis of Lansdowne

possesses two—one, a girl seated in a chair, holding a plate of soup; the other, "The head of a young girl." There is another in the National Gallery; and a portrait of Madame de Pompadour by him at Hampton Court; Mr. Munro possesses a portrait of the painter's daughter reading a letter; and another head of a girl; an example, bearing the same title, is in Lord Ashburnham's collection; and Mr. Holford possesses a girl holding a basket of eggs in her lap, and two pigeons in her hand; the Marquis of Hertford possesses three of his pictures—one, his *chef-d'œuvre*, known as "Le Miroir Cassé," purchased out of the French collection for £1600; for "A young girl with a dove," 900 guineas were given; the third came out of the Hope Gallery. Sir A. Rothschild possesses two; and Baron Rothschild the same number. Mr. Mills has several paintings ascribed to Greuze; the genuine pictures in the collection may rank with the finest examples of the master—who may also be seen to advantage in the galleries of Lord Yarborough, Messrs. Baring, Morrison, Wynn-Ellis, Wombwell, Foster, and Galton, and in the Torry Collection.

Joseph Vernet, one of the numerous imi-

tators of Claude, has also found admirers in England. Two of his landscapes are in the National Gallery; two in the Dulwich Gallery; the Earl of Ellesmere possesses two; the Earl of Miltown, two; and the Marquis of Westminster, one; Mr. Harford, two; the Dukes of Bedford and Buccleugh; Lords Arundell, Northwick, and Shrewsbury; Sir A. Campbell, and Messrs. Miles and M'Lellan, one. They generally represent Italian seaports, or views in the neighbourhood of Rome. He was born in 1714, and died in 1789. He was neither the first nor the last of a family distinguished by their devotion to the arts.]

To Joseph-Marie Vien was reserved the honour of staying the torrent which had swept away the remains of classic taste. In those days of disorder and of unrestrained license, this painter had the courage to teach a new doctrine, the severity of which appeared barbarous to people of the world and even to artists. The happy reforms he introduced into the French school, together with his lessons from the antique, strongly attest the talent of this great artist. If to this system of teaching, he added perseverance, and a strong de-

sire to succeed in a noble enterprize, some idea may be formed of the regeneration of the art, commenced by Vien, and vigorously followed out by his pupil, David. The former had merely shown the way; the latter, gifted with a firmer will, arrested the progress of invasion. A passionate admirer of the antique, he revived the study of it among his numerous pupils, and by that means brought them back to that of nature. [David has not been popular in this country; we are cognizant of but two productions of his, the Belisarius, in the possession of the Earl of Shrewsbury; and the Cain meditating the death of Abel, belonging to Mr. Meigh.] The example which he set, by continually studying the fine remains of Grecian and Roman antiquity, influenced his cotemporaries, and they have formed painters such as Gérard, Girodet, Prudhon, Lethiere, Guérin, Gros, and many others.

Notwithstanding all its progress, French painting cannot, however, pretend to originality. By the side of the school founded by David, another has arisen within these few years; which, in order no longer to follow a road so often traversed, has deserted the Greeks and Romans and has endeavoured to

open a new and untrodden path. During the last years of Louis the Fifteenth, affectation was the prevailing taste; in the present day, painters are, on the contrary, rashly bold; for every style is attempted, even to the absurd. It is by means of ill-executed paintings, which are not much superior to sketches, and by feeble imitations of the great masters of the fifteenth, sixteenth, and seventeenth centuries, that the artists of the French school seek to eclipse David and his cotemporaries. Some innovators go so far in their endeavours to distinguish themselves from amongst the generality of painters, as even to imitate Murillo, Zurbaran, and Velasquez; others imitate the school of Raphael; some take the Flemish painters for their models; others copy Albert Dürer and the German school; and some are even so servile, as to endeavour to restore the dry, stiff, and affected manner of the Byzantine school.

We shall refrain from mentioning here the names of those who have begun the downward course, as well as of those who continue it; the ashes of some are scarcely yet cold, and others are still living. However, notwithstanding these drawbacks, which certain enthusiasts

will regret, we may say that the present epoch still retains something to boast of. In a school which has introduced so many wrong principles, notwithstanding the false estimate of their own talents, and a taste for the bizarre with which French artists are affected, we do not observe a general mediocrity. There are some remarkable painters, such as Horace Vernet, Paul Delaroche, Ary Scheffer and others, who, few in number, but more enlightened than the rest, and less attached to faults which have been mistaken for perfections, and have been imitated with approbation, augur favourably for the future of painting; because they are especially, men who have carefully studied and analyzed the principles of art. As, however, their fame is too recent for us to discuss their merit with propriety, we shall simply limit ourselves to expressing a hope that talents of so high an order, and imaginations so fertile, may re-enter the path pointed out to them by the great masters.

[In the list of modern French artists, we are bound to find a respectable position for Eugene Delacroix. He was born on the 26th of April, 1799, at Charenton-Saint Mau-

rice, and his father having been prefect of Marseilles and of Bordeaux, he obtained an excellent education, which, however, had no other result than to prepare him for an artistic career. He became a pupil of Guerin, and sent his first picture for exhibition in 1822—an illustration of Dante's "Inferno" (now in the Luxembourg Collection). This attracted so much attention, that great expectations were raised respecting the artist's future career, which his second picture, the "Massacre of Scio," also in the Luxembourg, did not disappoint. He obtained employment, in illustrating editions of "Faust" and "Hamlet;" he then travelled in Algeria, and finally decorated the throne room of the Chamber of Deputies with mural paintings—a labour that placed him in the front ranks of cotemporary artists. From the year 1837, he continued to send pictures to the exhibition in Paris, which were always among the most remarkable in the collection. We need only name the "Bridge of Taillebourg," "Medea," "Cleopatra," "Hamlet," "Shipwreck of Don Juan," "The Justice of Trajan," a "Jewish wedding in Morocco," and "the Capture of Constantinople by the Crusaders." These form but a few of his pro-

ductions, but of their merit there cannot, one would think, be two opinions. Yet two opinions there certainly are, and opinions more contradictory it would be difficult to find. One set of connoisseurs lauding him to the skies, the other overwhelming him with abuse. A just appreciation is, of course, between the two extremes, and this must be sufficiently elevated to satisfy an honourable ambition.

De la Croix is but one of several painters of great merit to be found among the French artists of the present century, whose works are to be met with in English collections. But Paul de la Roche is more familiar to the student, from the popularity of several of his productions. The Earl of Ellesmere possesses his "Charles the First, insulted by the soldiers of Cromwell;" and the Duke of Sutherland his "Lord Stafford going to execution."

Henri Fradelle has practised his art so long in England, that he may almost be said to have received his naturalization in English art. The work that brought him into notice was a *genre* piece, of more expression than usually belongs to such productions. Mary, Queen of Scots, is represented listening to her favourite musician and secretary, Chatelar; the

details were carefully finished, and the treatment of the subject in every way so satisfactory, that when engraved, it became one of the most popular prints ever published. M. Fradelle has also painted some effective illustrations of Shakspeare and Milton, and characteristic pictures of modern Italian life.

Art does not lack patronage in France; that of the government, and that of private individuals, usually affording employment to a vast number of meritorious artists. Public exhibitions in the capital are considered to be under the auspices of the Imperial government, who, as opportunities present themselves, call into requisition the superior talent then and there displayed. There is an annual exposition, to which the Academie des Beaux Arts contribute. This body is composed of thirty-four members, of whom the painters are M.M. Garnier, Hersent, Ingres, Delaroche, Drolling, Abel de Pujol, Horace Vernet, Heim, Blondel, Picot, Schnetz, Conder and Brass-cassat; there are several clever artists who are not members of the academy. Gericault, who painted the fine picture of the Wreck of the Medusa; Alfred de Dreux, Meissonnier, R. Fleury, and many others.

The taste for Art in the French capital may not have decayed, yet French Art, as put forward in the works of living French artists, bears somewhat too prominent a resemblance to Joseph's coat of many colours, to establish confidence in its aspect. There exists, however, very considerable talent in the French School; and, although we cannot acknowledge ourselves quite satisfied with all its efforts in classic, christian, or social art, we readily recognize the earnestness of its labours in each direction; and are willing to hope that the time is not far distant when it will be able to abandon a too frequent tendency towards extravagance, and return to that purer course of study which produced the more genuine art of Poussin and Claude.

The recent exhibition in London (1854) of the works of French artists, has been a perfectly successful experiment. They do not appear to have aimed at producing a striking effect in landscape or in portrait painting; but in *genre* and in productions of a more elevated character, they came out in great strength. The portrait of the "Empress," by Edward Dubufe, is pleasing, and is the best example in this department of art in the gallery.

Francois Biard contributed seven works of much merit in the composition, though somewhat deficient in colour. His "Interior of a Custom-house," and "Gulliver about being seized by the reaper of Brobdignag," are clever examples of design in two different styles. "The Hammock," a Creole beauty enjoying the *dolce far niente*, surrounded by all the wealth of tropical vegetation, is still more attractive. Mademoiselle Rosa Bonheur produced a very favourable impression of her abilities, by the vigour apparent in all her contributions: "A Drove of Cattle in Brittany," "The Chalk Waggon in the Limousin," and "Sheep in the Underwood;" we know of no female artist who has approached her in similar productions, and very few of the other sex who could excel her. The great picture of the Exhibition is PAUL DELAROCHE'S reduced copy of his fresco hemicycle of the "Ecole des Beaux Arts,"—full-length portraits of the great artists of the Revival. We scarcely know which feature most to admire, the composition or the painting. ARY SCHEFFER'S "Francesca di Rimini," divides attention with it; and for correct drawing and beautiful expression, is everything that

could be desired in a work belonging to the highest path of art. We are not quite satisfied with the colour, but the picture has artistic merit so elevated as to reconcile us to minor deficiencies. HORACE VERNET'S "Hunting the Mouflon in Africa," is one of his most spirited compositions. "The Pink Domino," by M. BEAUME, is an example of those graceful female impersonations, for which the French School has been distinguished. We also observed several pleasing marine and pastoral, and some sentimental subjects skilfully treated. In short, the one hundred and ninety-five pictures in the Exhibition raised our former estimate of French art, and we were much gratified by the number sold, as an unmistakeable sign of appreciation and encouragement.

PAINTINGS IN THIS COUNTRY

BY

MASTERS OF THE VARIOUS SCHOOLS

DESCRIBED IN THIS WORK.

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To facilitate reference, the Names of the Painters are given in Capitals; the Proprietors in Italics.

ABATE, NICOLO DELL'.—Rape of Proserpine, *Duke of Sutherland.* Virgin, Child, SS. John and Joseph, *Lord Scarsdale.* The Three Graces (attributed to Titian), *Mr. Miles.*

AGI, CORDELLE ANDREA.—Virgin, Child, SS. Catherine, and John the Baptist, *Sir C. Eastlake.*

ALBANI, FRANCESCO.—Nymph and Satyr, *Hampton Court.* Salmacis and Hermaphroditus, *Dulwich Gallery.* The same subject and a Holy Family, *Earl of Ellesmere.* Holy Family, *Lord Yarborough.* The Triumph of Venus; and The Virgin and Child, *Marquis of Westminster.* St. John Baptizing Christ, *Mr. Wynn Ellis.* Venus, Ceres, Bacchus, Satyr, and Amorini, *Duke of Devonshire.* A Riposo, *Mr. Holford.* The Virgin surrounded by Angels ascending, *Mr. Ford.* An Angel and three Women at the Tomb, *Lord Ward.* A Mother gathering Grapes for her Children, *Mr. Morrison.* Mercury, Apollo, and the Flock of Admetus, *Lord Darnley.* St. John Preaching in the Wilderness, *Marquis of Lansdowne.* The Flight into Egypt, *Mr. W. B. Wentworth.* Holy Family, with three Angels, one giving fruit to the Infant Saviour, *Duke of Devonshire.* Galatea combing her Hair, *Marquis of Exeter.* Morning—Evening—and The Chase of the Wild Boar, *Mr. Booth.*

ALBERTANELLI, MARIOTTO.—Virgin and Child, *Lord*

Northwick. Virgin Kneeling in a Landscape, *Earl of Shrewsbury.*

ALEMANNO, PIETRO.—Virgin and Child Enthroned, with festoons of fruit, *Mr. A. Barker.* Virgin and Child worshipped by two Angels, *Mr. D. Bromley.*

ALLORI, ALESSANDRO ("Bronzino").—Portrait of Torquato Tasso, *Mr. Denistoun.* Portrait of Pope Paul V. as Cardinal; and a Holy Family, *Earl of Shrewsbury.*

ALLORI, CHRISTOFORO.—Female Portrait, *Earl of Shrewsbury.*

ALUNNO, NICCOLO.—The Crucifixion, with Virgin, SS. John, Jerome, and Francis, *Mr. Munro.*

AMENDOLA, GIULIO DI.—Virgin and Child, with SS. Peter and Paul, *Mr. D. Bromley.*

AMICONI, GIACOPO.—Children with a Goat; and Boy with a Lamb, *Hampton Court.* Series of Portraits, *Earl of Orford.*

ANCONO, NICCOLO DI.—Virgin adoring the Infant Saviour, *Mr. A. Barker.*

ANGUISICOLA, SOFONISBA.—Family Group, *Sir C. Coote.* Male Portrait, *Marquis of Exeter.* Her own Portrait, *Earl Spencer.*

ARPINO, CAVALIERE D'.—The Falling Angels, *Duke of Sutherland.* The same subject, *Mr. M'Lellan.* Christ on the Mount of Olives, *Mr. Harford.* Battle Piece (Sketch), *Mr. Martin.* Tritons carrying off a Nymph, *Hampton Court.*

ARTOIS, JACQUES.—A Woody Landscape; figures by Teniers, *Earl of Ellesmere.* A Road through a Forest; herd of Cattle and Goats; mounted Peasant, *Duke of Sutherland.* Two Landscapes, with figures by Teniers, *Duke of Norfolk.* Landscape, with figures, *Sir A. Campbell.* Ditto, *Duke of Buccleugh.*

ASSELYN, JAN.—View on the Tiber, including the Ponte Molle, *Earl of Ellesmere.* Cattle Watering, with Peasants, ruins in the distance, *Mr. Baring.* The ruined Bridge of Avignon, *Duke of Bedford.* A Harbour, with a Smithy, *Mr. Wombwell.* Large Picture, *Mr. Ingram.* Two Landscapes, *Earl Spencer.* Landscape, *Marquis of Bute.*

ASSISI, LUIGI D' ("L'Ingegno").—Virgin and Child Enthroned, with the Donors, Man and Wife, *Lord Ward.*

BAARSTADT AND LINGELBACH.—Street in Utrecht, *Marquis of Lansdowne.*

BACKHUYSEN, LUDOLPH.—Vessels in a Gale (Drawing, 1687); Amsterdam (large drawing, 1702), *British Museum.* Ditto, *National Gallery.* Mouth of the Thames; a Dutch Packet Boat entering—and Coast scene, *Sir Robert Peel.* Mouth of the Brill, *Buckingham Palace.* View of the Texel, 1670—and The Y near Amsterdam, *Earl of Ellesmere.* Coast View; with five figures on the beach—and Distant View of the shore, with six Vessels, *Lord Ashburton.* Large Man of War under sail; Boat taking in Cargo on the Coast—Mouth of the Brill; Man of War with Yacht saluting—The Y and Amsterdam in the distance, *Mr. H. P. Hope.* Sea View; Boat in front; Vessel in background—and A Storm; large Picture, *Mr. Munro.* Vessels catching the breeze; a Boat with white sail in front—and Boat Launch, with an agitated Sea, *Mr. Baring.* Boats in foreground, large Ship in background, with an agitated Sea, 1663—and Large Ship in centre, slightly agitated Sea, *Mr. Holford.* Coast view with breakers; Man in Blue Dress in foreground, with Hills to the left, *Mr. Heusch.* Coast View, one large, and two small Vessels, *Mr. Wynn Ellis.* Agitated Sea, with Vessels, *Earl of Listowel.* Sea-piece, *Lord Dillon.* Sea Coast, Storm Effect, Woman on Horseback, supported by a Man in foreground, *Mr. M'Lellan, Glasgow.* Sea-piece, with Pier, and barrel fastened with stakes in foreground; and two Vessels at Sea, *Earl of Hopetoun.* A Storm, with two large Ships, Boats, Fishermen on the Coast, *Mr. Tomline.*

BAGNACANALLO.—St. Thomas receiving the girdle from the ascending Virgin, and four Angels, *Earl of Suffolk.* The Visitation, *Mr. D. Bromley.*

BALESTRA, ANTONIO.—Vulcan presenting to Thetis the Arms for Achilles; and Achilles presented to Chiron, *Hampton Court.*

BANDINELLI, BACCIO.—The Murder of the Innocents, *Duke of Devonshire.*

BARNA.—Virgin and Child—SS. Paul and John the Baptist, *Rev. Mr. Russell.*

BAROCCIO, FEDERIGO.—Holy Family, "Madonna del

Gatto," *National Gallery.* The same subject, *Mr. Rogers.* A Penitent received into the Church, *Hampton Court.* A Riposo, "La Vierge a l' Ecuelle;" and The Entombment, *Marquis of Westminster.* Holy Family, *Duke of Devonshire.* The same subject, *Mr. Seymour.* An Entombment, *Miss Rogers.* Marriage of St. Catherine, *Sir H. R. Colt Hoare.* Virgin and Child in Clouds, *Mr. M'Lellan.* A Madonna, *Earl of Skrewsbury.* Virgin and Child, *Mr. M. A. Whyte.* A Magdalen, *Marquis of Exeter.* The Nativity, *Earl Spencer.* The same subject, *Windsor Castle.*

BARTHOLOMEW, VALENTINE.—Peonies, *Mr. Bicknell.*

BARTOLO, TADDEO DI.—Coronation of the Virgin; and Virgin and Child, with Angels adoring and holding a Crown, *Rev. Mr. Russell.*

BARTOLOMMEO, FRA (BACCIO DELLA PORTA).—Christ with John the Baptist, *Earl Cowper.* A Holy Family, *Marquis of Westminster.* Virgin and Child (small), *Lord Elcho.* Virgin enthroned, a Saint, Monk and two Angels, *Mr. Holford.* The Virgin caressed by the Child, *Earl Brownlow.* Virgin and Child, with two Saints, *Mr. Labouchere.* Holy Family, *Sir Colt Hoare.*

BASSANO (GIACOMO DA PONTE).—Our Saviour in the House of the Pharisee—Jacob's Journey—Apotheosis of a Saint—The Deluge—Assumption of the Virgin—The Good Samaritan—Holy Family—Worshipping the Host—Portrait of a Gentleman—Head of Himself—Head of an Ecclesiastic—and Head of an Old Man, *Hampton Court.* The Adoration of the Shepherds, *Mr. Morrison.* The same subject, *Marquis of Westminster.* Ditto, *Duke of Northumberland.* Ditto, *Sir Charles Eastlake.* The presentation in the Temple, *Duke of Sutherland.* Dives and Lazarus, *Mr. Rogers.* Moses and the Burning Bush—and The Virgin appearing to a Shepherd, *Duke of Devonshire.* Two Dogs, *Duke of Bedford.* The annunciation to the Shepherds, *Mr. Wombwell.* The presentation in the Temple—and The healing of the Lame Man, *Mr. Miles.* The Penitent St. Jerome, *Lord Northwick.* Portrait of a Senator—and Christ driving the Money Changers out of the Temple, *Edinburgh Royal Insti-*

tution. The same subject, *National Gallery.* God appearing to Noah after the Deluge—and Joseph discovering himself to his Brethren, *Duke of Hamilton.* Landscape with Cattle, *Duke of Buccleugh.* Portrait of his Wife, *Earl of Carlisle.* The Nativity, *Earl of Shrewsbury.* One Example, *Lord Scarsdale.* Adoration of the Shepherds, *Duke of Rutland.* Gathering the Manna—Return of the Prodigal Son—and Adoration of the Shepherds, *Marquis of Exeter.* The Prodigal Son, *Earl of Orford.*

BASSANO (LEANDRO DA PONTE).—Building of the Tower of Babel, *National Gallery.* Portrait of a Venetian Sculptor, *Hampton Court.* The last Judgment, *Earl of Ellesmere.* A Fête Champêtre, *Duke of Sutherland.*

BASSANO (FRANCESCO DA PONTE).—The descent from the Cross, *Marquis of Landowne.* The Good Samaritan, *Mr. Rogers.* The Mourning Marys, *Duke of Devonshire.* Christ bearing the Cross, *Earl of Leicester.* The Beasts entering the Ark—and The presentation in the Temple, *Duke of Sutherland.* The adoration of the Kings, *Miss Rogers.* The Element Fire, *Liverpool Royal Institution.*

BATTONI, POMPEO.—Pope Benedict XIV., *Hampton Court.*

BEERESTRATEN.—Winter Scene; Town View, *Mr. Galton.*

BELLINI, GIOVANNI.—Portrait of himself, *Hampton Court.* The Doge Loredano, *National Gallery.* Virgin and Child, with four Saints—and The Circumcision, *Marquis of Westminster.* Virgin, Child, and Saints, *Sir Charles Eastlake.* Virgin and Child, *Mr. Munro.* A Riposo—and The Virgin and Child, SS. Peter and Sebastian, and Three Cherubim, *Lord Northwick.* Virgin and Child, *Mr. Baring.* Male Portrait, *Lord Ward.* Adoration of the Kings, *Mr. Miles.* One Example, *Capt. Stirling, M.P.* The Circumcision, *Earl of Carlisle.* Christ on the Mount of Olives, *Mr. D. Bromley.* Christ delivering the Keys to St. Peter, *Marquis of Exeter.*

BEGA, CORNELIUS.—Interior of a Cottage, *Earl of Ellesmere.* The same subject, *Mr. Charles Fox.* Portraits of a Man and his Wife, *Marquis of Bute.*

BERGHEM, NICHOLAS KLAAS.—Landscape, with Cattle and Figures, *Windsor Castle.* Woman milking a

Goat, *Hampton Court.* Farrier shoeing an Ass—Wood Scene—Landscape, with Cattle and Figures, round a fountain—Landscape, Shepherdess and Flock wading; Landscape, "La Blanchisseuse," *Dulwich Gallery.* Landscape, Herdsman with Cows; Woman with Ass and Foal—Ditto, Hawking Party, Cattle and Herdsmen—Ditto, River Scene, with Satyr, and Two Nymphs—Evening effect, with Figures, Oxen, and Woman riding on an Ass—and River with range of rocks; Woman on an Ass, *Earl of Ellesmere.* Nymphs and Satyrs—and Jupiter and Calisto, *Mr. Munro.* The Lobster Catchers—Woman on Horseback, driving Cows; Man with Faggot on his back, Shepherd playing his Pipe, female seated near, Flock, —and Woman Washing, Herdsmen and Cows, *Lord Ashburton.* Landscape, Cattle and Figures, *Viscount Harberton.* A mountainous Scene, with a Herdsman, in a red jacket, mounted on a Mule, accompanied by two others driving cattle towards a river, *Marquis of Lansdowne.* River Landscape —The Rush Gatherers—Mountainous Landscape—Open Landscape—The Ford—and Landscape divided by a River, *Buckingham Palace.* Landscape, Two Women and a Man Dancing to a Tambourine, *Marquis of Westminster.* Landscape, lofty arched Ruins, four Cows and a Goat in a Stream, Man with a Bundle and a Dog, Woman with a Red Petticoat on an Ass, Man on Foot, *Sir Robert Peel.* Landscape, Men and Cattle, Gentlemen on Horseback, Girl on an Ass, Setting Sun—Seaport, with Gentleman and Lady, Hawking—and Mounted Drover, with Herd of Cattle, *Duke of Devonshire.* Waterfall with Temple; Woman, Cow, and Sheep, *Mr. Hope.* Winter Landscape, *Mr. Charles Fox.* Landscape, *Marquis of Hertford.* Drove of cattle passing a Ford, Shepherd playing the Flute—Lady on white Mule with Hunting Party, Ruins, and Drover on Horseback—and Mountains, *Mr. Baring.* Shepherd piping to his Flock, *Mr. Holford.* Cattle and Hills, *Hon. E. Phipps.* Cattle and Herdsmen passing a Ford—and Herdsman on a Cow playing the Flute, *Lord Colborne.* One example, *Mr. Bevan.* Ditto, *Duke of Bedford.* Woman

with Spindle, two Cows, *Miss Bredel.* Herdsman and Woman, two Cows and two Goats, *Mr. Wynn Ellis.* Landscape, with Figures &c., *Mr. Wombwell.* Shepherds and Cattle, *Mr. Hawkins.* Horseman, with red Jacket and Sheepskin, Ox, Dog, Cows, Goats and Sheep in a Ford, *Mr. Forster.* Stream, Houses, and Cattle, Castle on a Rock, Hills, *Marquis of Lansdowne.* Landscape—Ditto with Figures, a Woman Dancing, *Lord Northwick.* Ditto, with numerous Animals, *Mr. Galton.* Ditto, two Cows and a Goat, *Edinburgh Royal Institution.* Ditto, Shepherd, two Cows and a Dog, *Mr. M'Lellan.* Herd of Cattle in the Water, Woman carrying her Child at her back, *Duke of Hamilton.* Peasant Ploughing, in a Landscape, *Duke of Rutland.* Ditto, Shepherds and Animals, *Earl of Orford.* Ditto, Woman, on Mule, and other Figures, *Mr. Tomline.* Ditto, Waterfall, Figures, and Cattle—and Winter Landscape, Figures and Horses, *Marquis of Bute.*

BERKHEYDEN, JOB.—Town Hall at Amsterdam; Three other Examples, *Mr. H. T. Hope.* A Town in Holland, *Mr. Baring.* Ditto, with a Canal, *Lord Northwick.* Exterior of a Church, *Duke of Hamilton.* Architectural Subject, *Marquis of Bute.*

BICCI, NERI DE'.—The Assumption of the Virgin, *Mr. A. Barker.*

BISCAINO.—One example, *Duke of Devonshire.*

BLANKHOFF, JAN TRINITZ.—View on the Coast of Genoa, *Earl of Ellesmere.*

BLES, HENRI DE ("Civetta").—A Pietá—and the Adoration of the Shepherds, *Lord Ward.* Adam and Eve in a Landscape, *Marquis of Breadalbane.* The Flight into Egypt, *Mr. Green.* Virgin and Child enthroned, *Earl of Radnor.* Christ on the Mount of Olives, *Liverpool Royal Institution.*

BLOEMART, ABRAHAM.—A Pietá, with the descent into Hell, and the Disciples; an Altar-piece with wings, *Lord Northwick.*

BOEL, PETER.—Poultry and Dogs, *Earl of Shrewsbury.*

BOL, FERDINAND.—The Pearl Necklace—and a Scene from Il Pastor Fido, *Mr. Baring.* Esther before Ahasuerus, *Mr. Wombwell.* A Burgomaster's Wife, *Lady Dover.*

The Angel appearing to Agar in the Desert, *Liverpool Royal Institution.* Portrait of a Professor, *Edinburgh Royal Institution.* Boy holding a Goblet, *Earl of Carlisle.* David's dying charge to Solomon, *Earl of Besborough.* A Lady with a Fan, *Earl of Charlemont.*

BOLTRAFFIO, ANTONIO.—Man in a red dress, *Dulwich Gallery.* Virgin and Child, *Lord Northwick.*

BONIFAZIO.—Two Religious Allegories, *Mr. Bevan.* A Religious Allegory, *Sir Charles Coote.* Virgin and Child presented with flowers by a Saint, John the Baptist, Tobit and the Fish—and Joseph and a Dog, *Sir Charles Eastlake.* The Woman of Samaria, *Hampton Court.* Justice (a Veiled Female), *Mr. Munro.* Holy Family and Saints, *Mr. F. Wentworth Beaumont.* Two examples, *Mr. Holford.* The Finding of Moses, *Earl of Lonsdale.* The Last Supper, *Edinburgh Royal Institution.* The Return of the Prodigal Son, *Earl of Shrewsbury.* One example, *Captain Stirling, M.P.* The Adoration of the Kings, *Colonel Wyndham.* Romulus and Remus, *Lord Northwick.* The Resurrection of Christ, *Duke of Hamilton.* St. Jerome in the Desert, *Marquis of Bute.*

BONVICINO, ALESSANDRO ("Il Moretto").—Virgin and Child enthroned with Saints, *Sir A. Campbell.*

BORDONE, PARIS.—A Sybil—and a Portrait of a Man, *Hampton Court.* A Riposo, *Earl of Ellesmere.* Two Old Women adorning a Nude Female (ascribed to Titian), *Lord Ward.* Violante, daughter of Palma Vecchio, *Earl of Radnor.* A Lady at her Toilet, *Edinburgh Royal Institution.* Family group of Portraits, *Duke of Devonshire.* Virgin and Child, St. George, the Magdalen and St. John, *Mr. M'Lellan.* A Man seated, holding a Letter, *Mr. D. Bromley.* The Virgin SS. Elizabeth and Joseph asleep, the Infant Saviour and St. John playing—and a Male Portrait, *Earl of Shrewsbury.* A Young Female, slightly draped; and Titian and his mistress, *Earl Spencer.* The Centurion, Christ and the Disciples—and a Young Female (Portrait), *Marquis of Bute.*

BORRAS.—St. Roch, *Mr. Hoskins.*

BOSCH, HIERONYMUS.—The Adoration of the Kings, *Mr. Seymour.* The same subject, *Colonel Wyndham.* Diablerie and Witchcraft, *Hampton Court.* The Vision of

St. John, *Mr. Fuller Maitland.* The Temptation of St. Anthony, *Mr. Blundell Weld.*

BOTH, JOHN AND ANDREW.—Italian landscape with figures —Ditto (figures by Pœlemburg), *National Gallery.* Five Landscapes, *Dulwich Gallery.* St. Philip baptizing the Eunuch, *Buckingham Palace.* Landscape and figures, *Rev. J. A. Malet.* Landscape and Waterfall—Large Landscape, with bridge, figures, and cattle in foreground—Landscape and figures—Christ and his Disciples going to Emmaus—and Ruins of a Tower on the borders of a Lake, *Mr. Munro.* A rocky cavern, travellers and cattle, by Andrew Both; Landscape with figures bathing, by Pœlemburg, *Earl of Ellesmere.* Mountainous scene with River, Travellers, Herdsmen and Cattle, by Andrew, *Lord Ashburton.* Stream, wooded hills and road, with figures. Summer noon, *Mr. H. T. Hope.* Bright landscape, *Marquis of Lansdowne.* Woody, mountainous view, Youths bathing, a Pilgrim speaking to a Shepherd, *Marquis of Westminster.* Landscape and figures, *Mr. J. J. Martin.* Mountainous scene with Waterfall, Five horsemen, by Andrew—and Landscape, figures and cattle under a tree, *Mr. Baring.* The Apostle Philip baptizing the Eunuch, *Mr. Holford.* Hilly Landscape with Herdsmen, *Mr. Seymour.* Landscape.—Summer evening, *Mr. Neeld.* Ditto, with wood and water, and figures upon a road, *Mr. Heusch.* Ditto, evening, with large trees, *Miss Bredel.* Ditto, with a Man drinking out of his hat—and another, *Mr. W. Ellis.* Three Landscapes, *Mr. Bale.* Landscape, *Mr. Gray.* Rocky Landscape with waterfall, *Earl Cowper.* Landscape, *Colonel Wyndham.* Two views of the Falls of Terni, *Mr. Morrison.* Ninepin players, ass driver and cattle, with buildings—and Landscape with Italian farm buildings, *Marquis of Lansdowne.* Landscape, *Mr. Martin, Ham Court.* Two Men watering their horses, *Edinburgh Royal Institution.* Landscape, *Mr. M'Lellan, Glasgow.* The Tiber, Mount Soracte in the distance, travellers and cattle, by Andrew, *Fitzwilliam Museum, Cambridge.*

BOTTICELLI, SANDRO.—One example, *Capt. Stirling, M.P.* The Apostles round the Tomb of the Virgin,

Duke of Hamilton. Virgin and Child with St. John, *Mr. A. Barker.* Virgin, with Saints John and Joseph, *Lord Ward.* Virgin, with St. John adoring the Infant—and The Nativity, *Mr. Maitland.* The Virgin adoring the Child on a cloth among roses, *Lord Northwick.* Venus in light blue drapery — The Virgin adoring the Child—and The Virgin and Child with pomegranate and four Angels, *Mr. D. Bromley.*

BOURDON, SEBASTIAN.—Landscape (Return of the Ark), *National Gallery.* Bacchanalian Scene, *Liverpool Royal Institution.* Moses striking the Rock, *Mr. M. Ingram.* Landscape, *Marquis of Bute.*

BOURGUIGNONE, IL (Jacques Courtois).—March of an Army—and Soldiers in a small landscape, *Hampton Court.* Two Landscapes, *Dulwich Gallery.* A grand Landscape—A Combat of Cavalry—and A Charge of Cavalry, *Earl of Ellesmere.* Three Skirmishes of Cavalry; and two Marine subjects, *Duke of Devonshire.* Combat of two horsemen, *Miss Rogers.* Battle piece, *Sir Colt Hoare.* Skirmish of cavalry; Coast view—and His own portrait, *Mr. Ingram.* Battle piece—and other examples, *Earl Spencer.* Landscape, *Marquis of Bute.*

BRACHENBURG.—The sick room, *Hon. E. Phipps.* A studio; Ditto, *Windsor Castle.* One example, *Earl of Pembroke.* St. Nicholas's day, *Marquis of Bute.* Rustic musicians, *Mr. J. le Touche* (*Harristown*).

BREEMBERG, BARTHOLOMEW.—Three Landscapes, *Dulwich Gallery.* The finding of Moses, *National Gallery.* Rocky landscape, with numerous figures, *Mr. H. T. Hope.* Large landscape, *Earl of Shrewsbury.*

BREKLENKAMPF, QUILENUS.—Interior of a Cottage, *Earl of Ellesmere.* An old Woman saying Grace, *Duke of Sutherland.* A Woman threading her needle, *Lord Carlisle.* Man and Woman at a Meal, *Mr. Galton.*

BREUGHEL, YOUNG PETER ("Hell Breughel").—The Slaughter of the Innocents, *Hampton Court.*

BREUGHEL, JAN ("Velvet Breughel"). — Garden of Eden—and A Flemish Fête, *Windsor Castle.* Two pictures of the Seasons—and a Landscape, with Story of Calisto, *Hampton Court.* Conflagration of a City

by Night, *Earl of Ellesmere*. The Preaching of St. John, in a landscape, *Lord Northwick*. The Crucifixion, *Lord Lonsdale*. Two Landscapes, with Figures by H. van Balen; The Queen of Sheba (assisted by Rotenhamer), *Mr. Booth, Glendon Hall*.

BRILL, PAUL—Landscape with Figures, *Dulwich Gallery*. Ditto (small); Ditto (very small), *Hampton Court*. Landscape, *Earl of Suffolk*. Ditto, *Duke of Marlborough*. View from Tivoli, *Earl of Carlisle*. A Landscape, *Earl of Ellesmere*. Ditto, *Colonel Wyndham*. Ditto, *Earl of Lonsdale*. Ditto, Mercury and Argus, by Adam Elzheimer, *Duke of Devonshire*.

BRONZINO (Angelo Allori).—Portrait of a Lady, *National Gallery*. Ditto, of Luigi Gonzaga as St. George; Ditto, of Giovanni de Medici when a Boy, *Marquis of Lansdowne*. Ditto, of Eleonora di Toledo, *Miss Rogers*. Ditto; Cosmo the First, *Mr. Holford*. Boy with a Dog, Son of Cosmo the First, *Lord Northwick*. Woman holding a Vase, *Mr. Blundell Weld*. The Wife of Cosmo the First, *Duke of Hamilton*.

BROUER, ADRIAN.—Interior of a Cabaret, *Dulwich Gallery*. Boors singing—and Landscape with Cottage, *Earl of Ellesmere*. Pictures by, *Duke of Devonshire*. Swineherd driving Pigs, *Mr. Munro*. Boors in a Room smoking, *Duke of Wellington*. Two Boors fighting with Knives, *Lord Carlisle*. Boors smoking and drinking, *Mr. Vivian*. Boor playing the Guitar to his Wife, *Duke of Hamilton*. The Card-Players—and Boors carousing, *Marquis of Bute*.

CAGLIARI, CARLO.—The Wise Men's Offering, *Hampton Court*. Portrait of Paul Veronese, *Duke of Bedford*.

CAGNACCI, GUIDO.—Jacob, Rachel, and Leah, *Hampton Court*. Susanna and the Elders, *Mr. Miles, Leigh Court*.

CALLOT, J.—Comedians driving and riding, *Mr. Baring*.

CALVAERT, DENNIS.—Assumption of the Virgin, *Hampton Court*. The Entombment, *Earl of Ellesmere*. The Virgin surrounded by Angels, presenting the Infant to St. Michael, *Earl of Shrewsbury*. The Annunciation, *Marquis of Exeter*.

CAMALDOLESE, DON SILVESTRO.—The Birth of John

the Baptist (Miniature on vellum, from a MS.), *Liverpool Royal Inst.*

CAMBIASI, LUCA.—Venus lamenting Adonis, *Duke of Sutherland.*

CAMPANA, GIULIO—The Magdalen taking off her Jewels, *Mr. G. A. Hoskins.*

CAMPHUYSEN, THEODOR.—Cattle in a Landscape, *Lord Northwick.*

CAMPIDOGLIO, MICHAEL ANGELO—Three pieces of Fruit, *Hampton Court.*

CANALETTO (Antonio Canal).—Four Venetian Views, *Marquis of Hertford.* The Rialto, *Mr. Baring.* The Doge's Palace, *Mr. Holford.* The Riva dei Schiavoni, *Mr. Wynn-Ellis.* Venetian Buildings, *Mr. Ball.* Three Venetian Views, *Sir Colt Hoare.* The Doge's Palace, *Earl of Warwick.* Two Venetian Views, *Lord Craven.* Seven ditto—and View of Whitehall, *Duke of Buccleugh.* View of Venice, *Earl of Carlisle.* Twenty-four examples, *Duke of Bedford.* View of the Piazzo di San Marco—View of the Rialto—and View of the Grand Canal, *Soane's Museum.* Ditto—View of the Piazzo of St. Mark—View in Venice—and Ruins and Figures, *National Gallery.* Ruins of the Colosseum, *Hampton Court.* Two large Views in Venice—Two smaller, *Duke of Sutherland.* Ruins, Bridge, and many figures; and a Companion, *Lord Ashburton.* Charing Cross, and Northumberland House, *Duke of Northumberland.* Numerous examples, *Windsor Castle.* View of the Piazzeta, Venice—and View of the Piazza of St. Mark, *Marquis of Lansdowne.* View in Venice, *Mr. Jennings.* Grand Canal, Venice, *Rev. Cecil Russell.*

CANO, ALONZO.—Virgin in glory with numerous Cherubim—and Virgin and Child (full length), *Marquis of Lansdowne.* The Ancient of Days, *Duke of Sutherland.* St. Anthony kneeling before the Virgin and Child, *Earl of Shrewsbury.* St. Agatha Enchained, *Mr. Munro.* Portrait of an Ecclesiastic—and Portrait of a General, *Mr. Seymour.* Madonna and Child, *Mr. G. A. Hoskins.*

CARAVAGGIO, MICHAEL ANGELO AMERIGHI.—Christ

and his Disciples at Emmaus, *National Gallery*. The Apostles, Peter, James and John, *Hampton Court*. The Locksmith, *Dulwich Gallery*. A Saint, half length, *Lord Ashburton*. Head of Christ, *Sir Compton Domville, Bart*. A Portrait, *Hampton Court*. Guitar and Flute-players, a Singer holding a Goblet, *Duke of Devonshire*. Flute and Lute Players, and a Boy singing—and Portrait of a young man, profile, *Lord Ashburton*. A Monk writing, *Duke of Bedford*. Esau selling his Birth-right, *Earl of Darnley*. Card-players, and Fortune-tellers, *Sir Colt Hoare*. St. Christopher, *Edinburgh Royal Institution*. The expulsion of Hagar —and A Gypsey telling Fortunes, *Duke of Rutland*. Susanna and the Elders—and Peter denying Christ, *Marquis of Exeter*.

CARAVAGGIO, POLIDORO CALDARA.—Cupids and Satyrs; Ditto, and Goats; Boys with a Boat; Ditto, with Swans, *Hampton Court*. The Passage of the Red Sea, *Earl of Ellesmere*. St. Peter—and St. Paul, *Marquis of Westminster*. The destruction of Pharaoh and his host, *Earl of Shrewsbury*.

CARDI, LODOVICO ("Cigoli").—John the Baptist as a Youth, *Mr. Wombwell*. The Annunciation (Copy from Pietro Cavallani) *Marquis of Lansdowne*. The Adoration of the Kings, *Sir Colt Hoare*.

CARPI, GIROLAMO DA.—A Riposo, two Angels holding the Chalice and Sponge, *Mr. Baring*.

CARPIONI, GIULIO.—Nymphs and Satyrs, *Hampton Court*.

CARRACCI, AGOSTINO.—Triumph of Galatea (Cartoon), *National Gallery*. Martyrdom of St. Bartholomew, *Duke of Sutherland*. The Apostles round the Tomb of the Virgin, *Mr. Baring*. The Baptism of Christ (large Landscape), *Earl of Suffolk*. Bacchus and Ariadne (copied from Titian), *Lord Northwick*. The Virgin with the infant Christ, presenting the Cross to St. John, *Earl of Carlisle*. Christ with an Angel appearing to the Virgin, *Fitzwilliam Museum*.

CARRACCI, ANNIBALE.—The Toilet of Venus in a Landscape, *Earl of Darnley*. The Family of Butchers, *C. C. Coll. Oxford*. The Virgin and Child appearing to a Saint, *Duke of Marlborough*. The Holy Family, *Sir Colt Hoare*. John the Baptist in the Wilderness—and

Diana and Actæon, *Mr. Miles.* A Riposo, *Mr. Harford.* Polyphemus playing to Galatea—St. John in the Desert—and A Riposo; *Lord Northwick.* A Pietá with Angels by Torchlight, *Earl of Warwick.* The Virgin and Child adored by SS. Peter, Paul, and John, and two Angels—and The Virgin and Child, SS. John the Baptist and Joseph, *Sir A. Campbell.* The Coronation of the Virgin, *Mr. Rogers.* Landscape, "La Procession du St. Sacrament," *Marquis of Lansdowne.* A male Portrait—and The Flight into Egypt, *Earl of Suffolk.* The Vision of St. Francis, *Mr. Wm. Kemmis.* The Toilet of Venus—and Holy Family with an Angel, *Mr. Munro.* The entombment of Christ (small)—and The infant Jesus sleeping, attended by Angels, *Lord Ashburton.* Magdalen (small), *Col. Smyth Vereker.* Apollo and Diana destroying the children of Niobe, *Sir Compton Domville, Bart.* Dead Christ with the Marys, *Earl of Yarborough.* Christ with the woman of Samaria—Ditto (small)—and Christ on the Cross appearing to St. Francis, with an Angel, *Mr. Baring.* St. John kneeling before an Angel in the air—and Susanna and the Elders, *Mr. Holford.* Christ and Peter walking on the water—and A Landscape, *Miss Bredel.* The Penitent Magdalen with three Angels, *Duke of Hamilton.* The dead Christ with Disciples, *Mr. M. Ingram.* Christ crowned with thorns, *Earl Fitzwilliam.* Orlando delivering Olympia from the Monster—and Mary Magdalen in the Desert, *Lord Scarsdale.* St. Roch with the Angel, *Fitzwilliam Museum.* Subject from Sacred History, *Duke of Bedford.* Christ appearing to St. Peter—Landscape with figures;—St. John in the Wilderness—Landscape with horses and figures—Temptation of St. Anthony—Silenus gathering Grapes—Pan and Apollo—and Cephalus and Aurora (Cartoon), *National Gallery.* Tobit restored to Sight—David and Abigail—An act of Mercy—Virgin and Child, *Hampton Court.* St. Francis—Virgin, Infant Christ and St. John—and Adoration of the Shepherds, *Dulwich Gallery.* Holy Family (Il Silenzio), *Windsor Castle.* His own portrait—Boy and Girl with a Cat—The three Marys—and Two Landscapes; *Earl of Carlisle.* St. Gregory at Prayer—The Vision

of St. Francis—Danäe receiving the Golden Shower; St. John the Baptist pointing to Christ—St. John as a Child in a Landscape—Christ on the Cross—and Diana and Calisto, *Earl of Ellesmere.* A Riposo—St. Margaret—and St. Stephen receiving the crown of Martyrdom, *Duke of Sutherland.*

CARACCI, ANTONIO.—Virgin and Child (small), *Marquis of Lansdowne.*

CARACCI, LODOVICO.—The Entombment—and The Adoration of the Shepherds, *Mr. Baring.* The Assumption of the Virgin, with Angels, *Mr. Holford.* Venus and Cupid, *Mr. Ford.* A Magdalen, *Mr. Neeld.* Ditto (small), *Earl of Listowel.* Holy Family, *Mr. Bale.* Ditto, *Mr. Miles.* St. Jerome, copy from Correggio, *Mr. Harford.* The Death of Abel, *Edinburgh Royal Institution.* The Cumæan Sybil and three Angels, *Duke of Hamilton.* The Entombment, *Earl of Carlisle.* The Crucifixion, *Duke of Devonshire.* Virgin and Child, *Mr. Fountaine.* Susannah and the Elders;—Entombment of Christ—and Ecce Homo, *National Gallery.* St. Peter and St. Francis—Death of St. Francis—and Entombment of Christ, *Dulwich Gallery.* The Descent from the Cross—The Dream of St Catherine—St. Francis with two Angels—A Pieta—Madonna and Christ with St. Jerome and Mary Magdalene—and Marriage of St. Catherine, *Earl of Ellesmere.* Christ crowned with thorns—and The Holy Family, *Duke of Sutherland.* The Vision of St. Francis—and The Holy Family, *Marquis of Westminster.* Virgin and Child with six saints, *Marquis of Lansdowne.* Ditto, *Mr. Rogers.* Christ on the Mount of Olives, *Marquis of Lansdowne.* The Crucifixion, *Sir Compton Domville, Bart.* The Marriage of St. Catherine, *Earl of Yarborough.*

CARRE, M.—Cattle in a Landscape, *Hampton Court.*

CASSANOVA. — Cartoon of Raphael's Transfiguration, *Hampton Court.*

CASTIGLIONE, BENEDETTO GIOVANNI.—A boy with puppies, *Hampton Court.* Cattle in a landscape, *Duke of Marlborough.* Shepherd, flock of sheep and grey horse, *Liverpool Royal Institution.* A Caravan, *Earl of Shrewsbury.* The Virgin and Child—and The passage of the Israelites through the Red Sea, *Marquis of Exeter.*

CATALANI, ANTONIO.—An old man reading a letter, *Hampton Court.*

CATENA, VINCENZO.—The daughter of Herodias with the head of John the Baptist, *Mr. Baring.* Venus and Cupid in a landscape, *Lord Northwick.* The Virgin and Child blessing the Donor, surrounded by angels, *Liverpool Royal Ins.*

CHARDIN, SIMON.—Woman with a hurdy gurdy, *Dulwich Gallery.*

CIGNANI, CARLO.—Charity (four figures)—Virgin and Child—Mother and two children—Cupid bestriding a thunderbolt (*cartoon*); Cupid bestriding an eagle (*do.*); Triumph of Venus (*do.*); Apollo rising from the waves (*do.*); Apollo and Daphne (*do.*); Bacchus and Ariadne (*do.*); Rape of Europa (*do.*), *Hampton Court.* "Noli me tangere," *Earl of Ellesmere.* St. Anthony of Padua, *Duke of Sutherland.* Marriage of St. Catherine, *University of Dublin.* Joseph and Potiphar's wife, *Duke of Devonshire.*

CIVERCHIO, VINCENZIO.—The Virgin adoring the Child, with four saints, *Lord Northwick.*

CLAUDE (GELEE DE LORRAINE).—Landscape, *Duke of Cleveland.* Ditto, ruins, stream, shepherd blowing a horn, and two goats, *Mr. M. Ingram.* Ditto, *Earl Fitzwilliam.* Landscape, with Tobit and the Angel, *Earl of Shrewsbury.* Tower on the Tiber, mill, two shepherds dancing, *Lord Scarsdale.* Landscape, (small) — Ditto, Flight into Egypt — Ditto, tree, water, and boat—Ditto, tree and herd of cattle—and Sunset on the sea, *Duke of Rutland.* Sunset in a picturesque country—and Seaport with sun rising in a mist, *Marquis of Bute.* Landscape (Isaac and Rebecca); Ditto, Hagar in the desert; Ditto, Goatherd with his flock; Ditto, Cephalus and Procris; Ditto, Sinon brought before Priam; Ditto, Narcissus; Ditto, Death of Procris; Ditto, Embarkation of the Queen of Sheba; Ditto, Fishermen fastening their boats; Ditto, Saint Ursula with her Virgins, *National Gallery.* Landscape, a ford—Seaport, Morning; The same subject, *Windsor Castle.* Embarkation of the Queen of Sheba; Ditto of St. Ursula, *National Gallery.* View near Rome, *Windsor Castle.* Embarkation of St. Paula, *Dulwich Gallery.* Ditto, *Duke of Welling-*

ton. Europa, *Buckingham Palace.* Ditto (smaller)—The Israelites dancing round the golden calf, *Mr. James Morrison.* Landscape (Morning), with herd of cattle—Ditto, with girls dancing—Ditto (Evening), Moses before the burning bush—Ditto (Morning), Demosthenes, *Earl of Ellesmere.* Landscape, arch in the distance, large tree, with shepherd piping, *Duke of Sutherland.* Landscape, *Marquis of Hertford.* Ditto, with bridge, shepherd, and shepherdess—Ditto, Laban, Jacob, Rachel, and Leah—Ditto, Seacoast, the artist drawing—Ditto, trees and water, shepherd piping; Ditto, sunset, shepherd piping to his flock—Ditto, Æneas and companions shooting at a stag, *Mr. Baring.* Landscape, wood, tower, and stream, *Mr. Ford.* Ditto, a Riposo, *Mr. Seymour.* Ditto, river, bridge, trees, shepherd, and two girls, *Earl of Carlisle.* Ditto, *Duke of Bedford.* Ditto, Seaport—Ditto, the Roman Forum—Ditto, Mount Helicon, Apollo and the Muses, swans and sea—Ditto, ferry-boats, herdsman milking a goat, artist drawing; Ditto, goatherd and his flock, *Mr. Wynn Ellis.* Landscape, Morning, *Mr. Bale.* Landscape, seaport, *Hampton Court.* Landscape, richly wooded, two men, flock of goats, ruin, *Mr. Labouchere.* Landscape, the enchanted castle, *Lord Overstone.* Landscape, buildings on the seashore—Ditto, *Colonel Wyndham.* Ditto, Evening—Ditto, *Earl of Suffolk.* Landscape, the lake Nemi, *Sir Colt Hoare.* Two landscapes, *Duke of Buccleugh.* Landscape, *Earl of Wemyss.* A seaport in the Mediterranean, boats, people embarking, vessel moored, lofty tower and lighthouse by sunset, rich architecture, *Marquis of Lansdowne.* Landscape, with river and hill, shepherdess piping, shepherd standing by, goats and cattle, morning effect—River landscape, three figures on a bank, cattle, shepherdess and child, boat, group of trees, and arch of Constantine, Evening—Landscape, Morning, rise of the Roman empire—Ditto, Evening, decline of ditto, *Marquis of Westminster.* Landscape, Evening, decline of the Roman empire—Ditto, rise of ditto, *Earl of Radnor.* Israelites worshipping the golden calf—Sermon on the mount—Landscape, peasants dancing, with other figures

and cattle—The Riposo—Landscape, Morning, with bridge of eight arches, shepherd and flock—Landscape, man driving two goats, river and boat, *Marquis of Westminster.* The mill, shepherd piping to his flock—Architectural view, with ladies and cavaliers playing at cards, *Mr Rogers.* A harbour—Landscape, with temple—Fishermen drawing their nets—The temple of Apollo—Æneas landing in Italy, *Mr. Miles.* Landscape, Morning—Ditto, Evening, *Mr. Holford.* Two landscapes, *Marquis of Exeter.* Ditto, *Earl of Leicester.* Two landscapes, *Lord de Grey.* Ditto, *Sir W. W. Wynne.* Seaport, with Mercury and Argus, *Duke of Devonshire.* Italian seaport, sunset, *John La Touche, Esq. (Harristown.)* Grand landscape, *Mr. H. J. Hope.* Philip baptizing the Eunuch—Water in the foreground, flocks and herds, *Mr. Munro.* Landscape, with two bridges, *Marquis of Yarborough.* The Bay of Naples—View near Rome, with the Ponte Molle in the distance, *Lord Ashburton.* Landscape, with bridge, a Riposo—Sunset at sea—Landscape, with shepherd and three cows—Ditto, with shepherd playing the flute—A seaport—Ditto, with Apollo and Daphne, *Lord Northwick.* Landscape, shepherd and two shepherdesses—Ditto, *Mr. M'Lellan.* A sea-port, *Sir A. Campbell.* Landing of the Queen of Sheba, *Earl of Hopetoun.*

CLOUET, FRANCOIS.—See Janet.

CLOUET, JEAN.—Portrait of Francis I., *Lord Ward.* Portrait of Leonara, his queen, *Hampton Court.* Portrait of Margaret de Valois, *Liverpool Royal Institution.*

CLOVIO, DON GIULIO.—Holy family (miniature), *Duke of Sutherland.* The Nativity—Christ surrounded by the apostles; Christ giving the keys to Peter—The resurrection of Christ—The descent of the Holy Ghost and the Last Judgment—six miniatures, *Mr. Townley.* Book of Prayers with miniatures, *Mr Fountaine.* Victories of Charles V., *British Museum.*

COELLO, CLAUDIO.—St. Veronica, *Marquis of Westminster.*

CONEGLIANO, CIMA DA.—Virgin and Child, with SS. Peter and John the Baptist, *Sir Charles Eastlake.*

Virgin and Child, with Angels and Saints, *Lord Listowel.* St. Catherine—and Virgin and Child in a landscape, *Lord Northwick.*

COQUES, GONZALES.—Portrait of a Flemish gentleman, *Hampton Court.* Lady purchasing game, *Dulwich Gallery.* A family group, *Buckingham Palace.* Frederick, Elector Palatine, King of Bohemia—Elizabeth his consort—Portrait of David Teniers, *Earl of Ellesmere.* A family party (landscape and animals by Gyssels, architecture by Ghering), *Duke of Sutherland.* An architect and his wife, *Marquis of Lansdowne.* Family group in the garden of a noble mansion, *Sir R. Peel.* Ditto, *Mr. Hope.* "La leçon de Musique," *Marquis of Hertford.* Family group, interior, *Mr. Labouchere.* Family group, interior, *Duke of Marlborough.* Family group, interior—Ditto, *Lord Northcote.* Man and his wife, portraits, *Mr. Galton.*

CORNELIS, LUCAS.—Ladies of the court of Henry VIII. *Hampton Court.*

CORREGIO, ANTONIO ALLEGRI.—Holy family (La vierge au Panier)—Christ on the Mount of Olives—Ecce Homo (Christ crowned with thorns)—Studies of heads (Angels and Seraphim)—Mercury and Venus teaching Cupid, *National Gallery.* Christ on the Mount of Olives, *Duke of Wellington.* Virgin, child, and St. Joseph, *Colonel Wyndham.* St. Peter, St. Margaret the Magdalen, and St. Anthony of Padua, *Lord Ashburton.* Christ crowned with thorns, *Earl of Ellesmere.* Christ crowned with thorns, *Earl Cowper.* Infant Christ, with heads of Virgin and Mary Magdalen—The muleteer, *Duke of Sutherland.* The Holy family in a landscape, *Marquis of Westminster.* Heads of two angels (fresco), *Lord Ward.* The Virgin caressing the child; St. John as a child in the desert, *Earl of Carlisle.* Cæsar Borgia, *Mr. H. T. Hope.*

CORTONA, PIETRO BERETTINI DA.—Rebel angels overcoming the Archangel Michael—The triumph of religion, *Dulwich Gallery.* Augustus Cæsar consulting the sybil, *Hampton Court.* The adoration of the shepherds, *Earl of Ellesmere.* Virgin and child with St. Catherine—Hagar in the desert, *Marquis of Westminster.* Landscape, stream and hills—Other examples,

Duke of Devonshire. The rape of the Sabines, *Duke of Marlborough.* Pictures by, *Earl of Radnor.* Adoration of the shepherds—Christ appearing to the Magdalen, *Duke of Hamilton.*

COTIGNOLA, GIROLAMA DA. — The Assumption, *Mr. Bromley.*

COXIE, MICHAEL.—Pictures by, *Hampton Court.*

CRAESBECK, JOSEPH.—A peasant dressing a wound in his head, *Earl of Ellesmere.*

CRANACH, LUCAS.—Portrait of a Burgomaster and his wife, *Major-Gen. Birch.* A male portrait, *Mr. Mackinnon.* A stag-hunt, *Mr. Labouchere.* Cupid stung by a bee, *Lord Northwick.* The Elector George of Saxony surrounded by the Reformers, *Lord Craven.* Undraped female, *Liverpool Royal Institution.* Judith with the head of Holofernes, *Duke of Hamilton.* Female portrait, *Earl of Shrewsbury.* Portrait of Luther, *Marquis of Exeter.* Two examples from Dr. Campe Neuremberg, *Lord R. Grosvenor.*

CRAYER, CASPAR DE.—Virgin and child, *Mr. Munro.* Six females dancing round a tree, *Lord Northwick.*

CREDI, LORENZO DI SCIARPELLINO.—Virgin and a child, *Strangway's Collection, Oxford.* The same subject, *Liverpool Royal Institution.* The Virgin crowned by the Redeemer, *Mr. Rogers.* Virgin and child—Ditto—St. George, *Lord Northwick.*

CRESPI, GUISEPPE.—Girls at work, *Dulwich Gallery.* An Italian peasant girl, *Mr. Baring.*

CRIVELLI, CARLO.—A Pietá—St. Catherine—St. Lucia, *Mr. A. Barker.* Virgin and Child with six saints—Ditto and eight saints — A Pietá — The Virgin enthroned, *Lord Ward.* The Annunciation, *Mr. Labouchere.*

CUYP, ALBERT.—Cattle and a landscape, *Mr. Booth.* Herdsman with cows, gentleman on grey horse, shepherd with his flock, sportsman firing at ducks—Three cows, a horse and boy—Five cows, near water, two boats, a church, Orpheus under a tree playing on the violin to various animals, *Marquis of Bute.* Towers of an ancient castle, man on a black horse, shepherd and sheep, summer evening — Horseman

and cattle in a meadow—Herdsman watering cattle, boy gathering flowers, boat, and two men fishing, *Sir R. Peel.* The Dort, with shipping, *Mr. Holford.* Landscape, cattle and figures, *Mr. John La Touche, Harristown.* Sunny landscape, *W. S. Dugdale, Esq.* Frozen river, with sledges and skaters, *Lord Yarborough.* An officer and two horsemen near tents—The Maas with shipping, *Mr. Baring.* Border of a lake environed by rocky hills, figures and cattle, *Lord Ashburton.* Landscape and Cattle ("the Harrington Cuyp"), *Rt. Hon. Judge Hall.* Landscape and cattle, *Mr. West.* Large landscape with figures, *Mr. J. J. Martin.* Landscape, *Lord Hardwicke.* River landscape, two huntsmen talking to country people, flock of sheep, cow, loaded ass—Two boys and three cows, summer evening—Man in black velvet dress and white collar, *Lord Ashburton.* Five cows in a meadow, boy, two boats on the river, *Mr. H. T. Hope.* Imposing ruin on the bank of a frozen river, sledge with grey horse, *Baron L. Rothschild.* Two cows near buildings—Cart laden with sacks near a cottage, *Mr. Munro.* Horsemen in a landscape—Ditto, *Marquis of Hertford.* A watering place, *Hon. E. Phipps.* Cattle in the fore ground, summer evening—Other examples, *Lord Ward.* Fishermen cutting holes in the ice, sledge, church of Dort—Stable, with cows, sunshine effect, *Mr. Neeld.* Examples by, *Mr. Bevan.* Man on grey horse talking to another, two cows, sheep, hills and stream, *Mr. Heusch.* Man on ass laden with vegetables, shepherdess, and cattle, summer evening, *Mr. Morrison.* Two dismounted riders near their horses, two shepherds, dog, flock of sheep, plain and town—Sea-piece, with large vessel—Horsemen in a landscape—Ditto—Cows and horsemen in landscape—Herdsman and two cows; man on grey horse, water, *Earl of Carlisle.* One example, *Sir A. Rothschild.* Brown horse in a stable—Horseman and an ox—the same subject—Boy asleep with flock, two men with horses, one drawing; river, trees, houses, and church—His own portrait—Fishermen on a frozen river putting fish into barrels—and other examples, *Duke of Bedford.* Gentlemen and two youths about to

start on a hunting expedition, *Mr. Sanderson.* Boy with two cows on the banks of a river; another cow and four sheep behind—and a View of a Dutch canal, *Miss Bredel.* Four cows, town of Dort, *Mr. Wynn Ellis.* The River Maas with shipping and town of Dort—Horsemen and two boys begging, fortress and hills, *Earl Brownlow.* Landscape, *Mr. Perkins.* Interior of a Riding house—Two horses—Winter scene —Group of cows on bank of canal—Two shepherds on bank of a river with flocks—Canal, group of cattle and herdsmen—and other examples, *Dulwich Gallery.* Cattle, with summer evening effect, *National Gallery.* Prince Maurice proceeding to the Dutch fleet, ships on the River Maas—Ruins of the castle of Conigsvelt, travellers — Grove of trees, lady and gentleman talking to country people—Woman milking cows; horses, and two ducks—and a pastoral scene, with shepherd playing the flute, *Earl of Ellesmere.* Man with a red mantle on grey horse under a tree, two riders on brown horses, wood with hills, morning effect, *Mr. Forster.* Ruins of a castle, horseman, countryman on a road, water, *Lord Ashburton.* Shepherd boy, three sheep and goat, mounted farmer, shepherd drawing water, stream, hills—Two horsemen—Two horses with two men—A ferry over a river, boat with sailors, figures on the shore—Cows grouped near a river, *Colonel Wyndham.* Man watering his horse in a large hilly landscape, *Mr. Galton.* Herdsman and wife, cows and sheep in a hilly landscape, *Earl of Lonsdale.* Christ's entry into Jerusalem, *Mr. M'Lellan.* Man on brown horse, grey horse watered by a boy, vessels in back ground, *Sir A. Campbell.* A riding school—Six cows in a landscape, *Earl of Hopetoun.* Two landscapes, *Captain Stirling, M.P.,* Large mountainous landscape, *Lord Scarsdale.* Canal, four cows and three figures, *Duke of Rutland.* The river Maas, with vessels, boat with sailors—and five cows near water, *Mr. Tomline.* View of Dort from the Maas —and Woman with red boddice and straw hat, milking three cows, *Marquis of Lansdowne.* A trooper decorating the bridle of a grey horse—A grey and a brown horse held by a negro—Land-

scape on the Rhine, horseman with shepherd under trees, child, dog and flock—Ditto near Dort, three cows in a meadow—Several cows by a river, herdsman and wife—Gentleman and lady riding in a forest —Cavalry, one dismounted soldier talking to a peasant — Ducks on a river—Transport and other vessels, with a view on the river Dort, *Buckingham Palace.* Landscape, peasants and sheep, and shepherd boy piping, sunset — Moonlight on a river, boat, figures, and cattle—River scene with shipping —Group of sheep and goats, brass milk vessel, *Marquis of Westminster.*

CUYP, JACOB.—Fruit and still life, *Hampton Court.*

DANCKERS, HENRY.—Four landscapes, *Hampton Court.*

DANDINI, VINCENZIO.—Holy Family, *Earl of Ellesmere.*

DAVID.—Belisarius, *Earl of Shrewsbury.* Cain meditating the death of Abel, *Mr. Meigh.*

D'AZEGLIO, THE MARCHESE.—Scene in the civil wars in France—Scene from Ariosto, *Duke of Sutherland.*

DE BRAY, SOLOMON.—Portraits of family of the Painter as Antony and Cleopatra, &c., *Hampton Court.*

DE CHAMPAGNE, PHILIPPE.—The portrait of Colbert, *Duke of Sutherland.* The stoning of St. Stephen, *Duke of Hamilton.* Portrait of Robert Arnold d'Andilly, *Earl Spencer.*

DECKER, FRANCIS.—Landscape, *National Gallery.* Ditto, river scene, *Earl of Ellesmere.* Scene on a canal, with figures by A. Ostade, *Duke of Sutherland.* Landscape, *Marquis of Drogheda.* Waterfall and ruin, *Mr. Neeld.* Landscape with a bridge, *Mr. Galton.* A landscape, *Earl of Lonsdale.*

DE HOOGHE, PETER.—A woman nursing, cradle, dog, stair-case in background—A concert, *Hon. E. Phipps.* Man and woman regarding a dog, maid with a child, *Mr. Galton.* Paying the hostess, *Marquis of Bute.* A concert in a saloon, *Duke of Wellington.* A woman (with a child), carrying roasted apples in a street in Utrecht, *Lord Ashburton.* Family reception, presentation of flowers—Cavaliers refreshing, health to the lady, *Viscount Harberton.* Two gentleman and two ladies round a table near a window, one pouring out wine, dog asleep, *Mr. H. T. Hope.* Two men at a table

with woman standing by, drinking, child in front, *Baron L. Rothschild.* The card party—Woman spinning—Another with a pail—The courtyard of a house—A lady at the harpsichord, *Buckingham Palace.* Woman making a bed, child at the open door with an apple, *Duke of Sutherland.* Two gentlemen, one with grey cloak, hat and feathers on his knee, lady in black velvet jacket and scarlet petticoat, and coif, holding a glass of wine to the light, woman with pot of embers behind—Woman and child descending steps, another woman standing in a doorway beyond, in the court of a house, *Sir R. Peel.*

De Heem, Jan David.—Breakfast-table with fruit, *Earl of Orford.* Two groups of fruit, *Mr. Galton.* Two pieces of still life, *Hon. E. Phipps.* A fruit piece, *Earl of Ellesmere.* A wreath of fruit, *Mr. Neeld.* A flower piece, *Earl of Shrewsbury.*

De Heere, Lucas.—Queen Elizabeth—Lord Darnley and his brother Charles Stuart, *Hampton Court.* Queen Mary I., *Mr. Labouchere.* Eleanor Brandon, *Mr. W. V. Wentworth.*

De Heusch.—Landscape, with figures by Lingelbach, *Mr. Galton.* Two landscapes, *Earl of Shrewsbury.*

De la Roche, Paul.—Charles I. in the guard house, *Earl of Ellesmere.* Lord Strafford and Archbishop Laud, *Duke of Sutherland.* Holy Family, *Mr. Baring.*

Delorme.—Interior of a church, figures by Lingelbach, *Lord Northwick.*

De Keyser, Theodore.—A merchant and his clerk, *National Gallery.* Interior with figures, *Duke of Sutherland.*

De Koninck, Philip.—Landscape with figures, sandhills, *Sir R. Peel.* Level country with winding river, *Duke of Sutherland.* Extensive plain, *Marquis of Westminster.* Extensive landscape, *Mr. Baring.* Landscape, *Glasgow College.* Woody landscapes, with figures by A. Van de Velde, *Earl of Shrewsbury.* Daniel before Nebuchadnezzar, *Lord Scarsdale.* Level country, *Earl of Orford.*

De Moor, Karl.—Lady and two children blowing bubbles at a window, *Lord Ashburton.*

De Vleiger, Simon.—Coast of Scheveningen, *Earl of*

Ellesmere. Sea-coast, *Hon. E. Phipps.* Sea-piece, *Lord Ward.* Two examples, *Earl of Listowel.* A thunderstorm at sea, *Colonel Wyndham.* A breeze at sea—and A storm at sea, *Mr. Martin.* Sea piece, *Sir A. Campbell.* A breeze at sea—and a calm, *Fitzwilliam Museum.*

DENNER, BALTHASAR.—Youth—Age, *Hampton Court.* A man's head, *Marquis of Westminster.* Man in a furred cap, *Mr. Wombwell.* Portraits of a man and his wife, *Earl of Shrewsbury.*

DESIDERIO.—Buildings, *Miss Rogers.*

DE VOIS, ARY.—A boy with a book—A young man reading a ballad to a young woman, *Earl of Ellesmere.* A man with a pipe, *Lord Carlisle.*

DE VRIES.—Landscape with a village, *Mr. Galton.*

DE WITT, EMANUEL.—Interior, of a church—and another of the same subject, *Mr. Baring.* The same subject, *Earl of Shrewsbury.*

DIETRICH, CHRISTIAN WILLIAM ERNEST.—The tribute money—Woman taken in adultery—and Nymphs near an antique bath, *Hampton Court.* Itinerant musicians, *National Gallery.* The rat-catcher—and The farrier's shop, *Earl of Yarborough.* Healing the lame man, *Mr. Wombwell.*

DOLCE, CARLO.—The head of Christ with flowers, *Duke of Devonshire.* The Virgin praying, *Mr. Baring.* The same subject, *Lord Ward.* Virgin and child, *Mr. Wombwell.* The nativity—Christ taking the cross from Joseph—and Portrait of the painter's wife, *Earl Cowper.* Virgin and child with Saints, *Earl of Darnley.* Adoration of the Kings—The Virgin with a crown of stars, *Duke of Marlborough.* Ditto with blue mantle, *Mr. Miles.* Christ with the woman of Samaria—Ecce Homo—and The Virgin in blue mantle, *Mr. Harford.* Madonna—Head of Christ (small)—Magdalen—and The daughter of Herodias, *Windsor Castle.* St. Veronica—Mater Dolorosa (head), *Dulwich Gallery.* The Mater Amabalis, *Marquis of Lansdowne.* The daughter of Herodias, very small, *Marquis of Westminster.* The same subject—and Martyrdom of St. Andrew, *Sir Colt Hoare.* Virgin and

child, *Lord Overstone.* St. John the Evangelist, *Lord Northwick.* Female saint with an arrow through her neck, *Lord Scarsdale.* St. Francis—and Virgin and child, *Duke of Rutland.* Christ blessing the bread—and The Nativity, *Marquis of Exeter.* The Magdalen with a skull, *Mr. Tomline.* The marriage of St. Catherine, *Earl Spencer.* Head of the Magdalen, *Mr. Booth.*

DOMENICHINO, DOMENIC ZAMPIERI.—Landscape, Tobit and the Angel—Ditto, St. George and the Dragon—Ditto, Stoning of St. Stephen—Erminia with the Shepherds, *National Gallery.* St. Catherine of Alexandria, and an angel, *Duke of Sutherland.* St. Catherine — St. Agnes, *Windsor Castle.* Venus in the Gardens of the Hesperides, *Dulwich Gallery.* Christ bearing his cross—*The ecstasy of St. Francis* —Head of St. Agnes—Grand Landscape, *Calisto*; Boat, Flock of Sheep—Ditto, Two Lovers, Old Woman, *Earl of Ellesmere.* Youthful Christ, with the Instruments of the Passion—Landscape, Apollo and Marsyas — Ditto, Tobit and the Fish — Ditto, The Bird Catchers, *Mr. Rogers.* St. Catherine, *Mr. A. M'Carthy.* Moses and the Burning Bush, *Lord Ashburton.* St. Sebastian, *Duke of Northumberland.* Landscape, Tivoli, *Earl of Yarborough.* Small Landscape, with figures of Abraham and Isaac—Ditto, with water in the foreground and St. Cecilia playing on the *viol d'amore*, *Marquis of Lansdowne.* St. John the Evangelist, *Earl of Carlisle.* A Lawyer mounted on a Mule, holding an Owl perched on his wrist—and Landscape, Judgment of Paris, *Miss Rogers.* St. John the Evangelist—and Two Youths watching a Sleeping Nymph, *Mr. Miles.* Susannah and the Elders—and a Youthful Female, *Duke of Devonshire.* The Repentant Magdalen, *Baron L. Rothschild.* Landscape, Tobit and the Angel, *Mr. Munro.* The Sibyl, *Marquis of Hertford.* Landscape, David and Abigail, *Marquis of Westminster.* The Infant Christ showing a nail taken from a basket, *Mr. Baring.* Landscape, Flight into Egypt, *Mr. Wynn Ellis.* Ditto, The Finding of Moses, *Mr. Labouchere.* Cupid, *Earl Cowper.* The same subject,

Liverpool Royal Institution. The Widow of Cosmo II., Duke of Tuscany, and little dog—and St. Cecilia, *Earl of Suffolk.* An Italian Prelate, *Sir Colt Hoare.* Martyrdom of St. Andrew—and Landscape, with figures dressing after bathing, *Torry Collection, Edinburgh.* Ditto, St. Jerome, *Mr. M'Lellan.* John the Baptist reproving Herod, *Duke of Hamilton.* Landscape, *Lord Scarsdale.*

Dosso, Dossi.—Duke Alfonso of Ferrara, *Mr. Holford.* Virgin, Child, and St. Joseph, *Lord Northwick.* The Circumcision, *Liverpool Royal Institution.*

Dosso, Giovanni Batista.—Holy Family, *Hampton Court.*

Douw, Gerard.—His own Portrait, *National Gallery.* An Old Woman eating porridge—An old woman (companion), *Dulwich Gallery.* The same subject, asleep, *Hampton Court.* Girl scouring a pan, "La Ménagère"—A Girl chopping onions, a boy near her—A Grocer's Wife weighing raisins for a girl—Woman at a window watering a carnation—The Sick Chamber—Mother Nursing her Infant—The Fruit-seller—Head of an Old Man, *Buckingham Palace.* Portrait of Himself—Woman selling herrings at a window—Interior, with the artist playing on the violin, *Earl of Ellesmere.*—Two rooms: I. A mother nursing her child, which another child amuses with a coral. II. Two persons: cradle, Turkey carpet, silver candlestick, chandelier, *Marquis of Westminster.* The Poulterer's Shop, *Sir Robert Peel.* Girl at a window, holding a hare; boy outside—Man with lighted candle, before a woman asleep; man lighting his pipe at a candle, lighted lantern on the ground, *Mr. H. T. Hope.* A Doctor looking into a bottle, *Mr. Miles.* A woman entering a cellar, discovers her husband and maid servant (candle-light)—The Hermit in Devotion—and Young Woman gathering a pink from a flower pot at a window, *Lord Ashburton.* Gipsey Fortune Teller, *Charles Peers, Esq.* An Artist in his chamber, writing, *Mr. Baring.* A Philosopher with a globe, *Mr. Morrison.* A Dentist, *Mr. Wynn Ellis.* Woman selling a herring to a man;

two women, basket of eggs, scales, cloth, turnips, &c., *Mr. Wombwell.* A Grocer's Shop, *Mr. Oppenheim.* Bandits in a wood, *Lord Arundel of Wardour.* The Village Lawyer; old man mending his pen at a writing table—Portrait of a Female, *Earl of Lonsdale.* Girl with a pail, and man with a sparrow, trap and bird-cage, *Duke of Rutland.* School-master, with four scholars, teaching by candle-light—Young Man holding a picture, *Fitzwilliam Museum.* Old Man seated, holding a pen, his hand resting upon an open book, *Marquis of Bute.*

DUBBELS.—Sea piece, *Duke of Bedford.*

DUCHATEL.—A numerous party of Boors, *Mr. Galton.*

DU JARDIN, KAREL. — The Farrier's Shop — Three Landscapes, *Dulwich Gallery.* Mountainous scene, with shepherd, ox, ass, sheep, and lamb — The Game at Dubbs—Pastoral scene, with cow, calf, and shepherd boy asleep—Meadow, with brown and white cow, and boy cutting a stick from a tree—and scene, with peasant boy, loaded ass, and dog, *Buckingham Palace.* Travellers with laden mules passing a ford, *Earl of Ellesmere.* David with the head of Goliah, *Duke of Sutherland.* The Ford: young woman wading, boy, ass, sheep, cow and dog—Group of cattle under shady tree; woman asleep; boy teaching dog to dance; ruined castle on a hill—and Woman with distaff, dog, two cows, three sheep, a goat and two oxen, *Sir Robert Peel.* Mounted party in a park, a brown and a white cow, and a horse, in a mountainous landscape, *Mr. Hope.* The Floating Cloud, *Rev. J. A. Malet.* Man drawing water, water-mill, seven swine, an ass, and two fowls—An Artist seated, drawing the scenery, three cows, water, waggon with four horses, *Lord Ashburton.* Young Man leading loaded mule through water; goat, sheep, and dogs—Landscape, Angel, Tobit and the Fish, *Marquis of Bute.* A horse and cow; man and woman, *Mr. Munro.* Horses, cavaliers, and grooms in an open space, surrounded by a forest, "La Ménage," *Mr. Baring.* A rider dismounting from a grey horse; another rider, *Mr. Holford.* A grey horse drinking from a

stream, several dogs, one barking at a goat that has rushed into the water—and Swineherd, with thirteen pigs and a dog, eating his dinner; road, trees, &c., *Mr. Heusch.* Group of figures and animals near ruins; an antique vase—Woman Spinning—and Shoeing a Horse, *Mr. Morrison.* A Landscape, *Duke of Bedford.* Boy milking ewe, group of sheep, and horse, *Mr. Wombwell.* A small landscape, *Mr. Oppenheim.* A cow, *Mr. Bale.* Herdswoman with oxen, ass, goat, and sheep, passing a ford; a man seated on the bank, *Mr. Forster.* Two Falconers, a brown horse, four dogs, *Marquis of Lansdowne.* A man and woman and a packhorse, *Lord Northwick.* Two riders and others before a tavern—A smith shoeing an ox, *Torry Collection.* A goat being milked, six sheep and a horse, *Sir A. Campbell.* Cattle in a landscape, arch of a bridge, *Mr. Charles Wynne.*

DURER, ALBERT.—Portrait of a Young Man, *Hampton Court.* Death of the Virgin, *Duke of Sutherland.* Knight in Armour, *Lord Ashburton.* Virgin and Child enthroned—St. Dominic—and St. Anthony (*Votive Altar-piece*), *Buckingham Palace.* Christ taking leave of the Virgin before the Crucifixion—Peter and John and group of Women, *Rev. Mr. Russel.* Maximilian the First, *Lord Northwick.* His own Portrait—Male Portrait, *Duke of Hamilton.* Man in Broad-brimmed Hat, *Duke of Rutland.* The Nativity, *Marquis of Exeter.*

DUSART, CORNELIUS.—Group of figures in front of an old rustic building, *Dulwich Gallery.* Boors gambling—Dutch Cabaret, Boors regaling, *Earl of Ellesmere.* Old Man holding a puppet to a Child in a cradle, two other Children, *Mr. Baring.* Landscape with houses and trees, *Miss Bredel.*

DYCKMANS, J.—Old Woman spinning, Girl with Doll, a Boy and Cat, *Mr. Baring.*

EDEMA, GERARD.—Two Landscapes, *Hampton Court.*

EL GRECO.—Fra Vincentio Anastagi, *Mr. Conyngham.*

ELSASSER.—The Ruggiero Chapel, Palermo, *Mr. Vivian.*

ELZHEIMER, ADAM.—St. Christopher, *Windsor Castle.* Susanna and the Elders, *Dulwich Gallery.* A Witch, *Hampton Court.* Flight into Egypt—a Riposo, *Duke*

of Devonshire. Cupid and Psyche, *Fitzwilliam Museum.* Lot and his daughters, *Mr. Munro.* The Queen of Sheba embarking, *Sir James Dombrain.* Tobit, an Angel and the Fish, *Hon. E. Phipps.* Landscape, *Duke of Rutland.* Venus, *Mesman Collection, Cambridge.* Jacob returning to Canaan, *Marquis of Bute.*

EMPOLI, JACOPO DA.—Female Portrait, *Earl of Orford.*

ERCOLE GRANDI DA FERRARA.—Conversion of St. Paul, *National Gallery.*

ESPINOSA, JACINTO GERONIMO.—Three Angels, *Sir Wm. Eden.* Virgin and Infant holding a string of Corals, encircled with Cherubs, *Mr. G. A. Hoskins.*

FERG, FRANZ DE PAULA.—Landscape (small), *Hampton Court.* Landscape and figures—Ditto, *Colonel Smyth Vereker.* A Charlatan addressing a group of Beggars, *Duke of Hamilton.*

FABRIANO, GENTILE DA.—Shipping, with numerous figures, *Mr. Labouchere.*

FABRICIUS, CAREL.—A Male Portrait, *Lord Ward.*

FARINUTO, PAOLO.—The Daughter of Herodias with the Head of John the Baptist, *Duke of Bedford.*

FERRI, CIRO.—Triumph of Bacchus, *Hampton Court.* Virgin and Child, *Duke of Sutherland.* One example, *Lord Scarsdale.* Ditto, *Marquis of Exeter.*

FETI, DOMINICO.—Family Group, one making lace, one knitting, *Earl of Darnley.* Male Portrait, *Earl of Carlisle.* Jacob's Dream, *Earl of Shrewsbury.* Virgin and Child under a Tree, Angel plucking fruit, *Marquis of Bute.* David with Head of Goliath—and Twelve Heads of Saints, *Hampton Court.*

FERRARI, GAUDENZIO.—Virgin and Saints adoring Infant Christ, boy Angels caressing, *Mr. Holford.* Holy Family in a landscape, *Mr. Neeld.* Virgin and Child with Joseph, *Lord Northwick.*

FIALETTI, ODOARDO.—The Doge of Venice receiving Sir Henry Wootton, ambassador from James I.—Portraits of Leonardo Donato, Marino Grimani, Antonio Memmo, Giovanni Bembo, Doges of Venice, *Hampton Court.*

FIESOLE, BEATO FRA GIOVANNI ANGELICO DA.—Salome dancing before Herod—Decollation of St. John, *Mr. Rogers.* The Assumption of the Virgin, *Rev. J.*

- *Sandford.* The Last Judgment—Virgin and Child enthroned, *Lord Ward.* Virgin, Child, and St. John, *Earl Cowper.* Sermon on the Mount, *Hampton Court.* Entombment of the Virgin—the Virgin in Glory, Six Angels, SS. Frances and Bonaventura, *Mr. Maitland.* A Miracle, *Lord Northwick.* Virgin and Child, Pope Gregory the Great, and St. Dominic—and the Resurrection, with Two Centurions, *Mr. Dennistoun.*

FINELLI.—Psyche trying to pacify Cupid, *Mr. Galton.*

FIORE, JACOBELLO DEL.—Virgin and Child, Twelve Apostles, St. Louis the Bishop, and St. Jerome, *Mr. A. Barker.* SS. James the Elder, George, Dominic, and Nicolas, *Mr. D. Bromley.*

FLEURY, ROBERT.—An Old Man weighing Gold, *Mr. Baring.*

FLINK.—Joseph interpreting the Dreams of the chief Butler and Baker, *Duke of Bedford.*

FLORIS, FRANZ.—Children playing with a Lamb, *Hampton Court.* An Allegory, *Mr. M'Lellan.*

FONTANA, PROSPERO.—The Adoration of the Shepherds, *Lord Ward.* Holy Family, *Marquis of Bute.*

FOUQUET DE TOURS, JEHAN.—God the Father surrounded by Cherubim, and Knight kneeling, *Mr. Rogers.* Louis XII., *Mr. Labouchere.*

FRANCESCHINI, MARC ANT.—The Magdalen reading from a scroll, *Earl of Darnley.* The Repentant Magdalen, *Mr. B. Weld.*

FRANCIA, FRANCESCO ("Raibolini").—Virgin and Child, with Saints—and A Dead Christ, *National Gallery.* Madonna and Child, *Lord Ward.* The Baptism of Christ, *Mr. Labouchere.* Virgin Holding the Child, SS. Jerome and Francis, *Sir Frankland Lewis.* St. Francis receiving the Stigmata, *Mr. Munro.* The Baptism of Christ, *Hampton Court.* The Annunciation—Portrait of Bartholomew Bianchini, *Lord Northwick.*

FRANCIA, GIACOMO.—Virgin and Child blessing St. Joseph, *Lord Ward.* The same subject—Virgin and Joseph adoring the Child, *Lord Northwick.* Virgin and Child, SS. Francis and Catherine, *Sir A. Campbell.*

FRANCIABIGIO.—Male Portrait, *Earl de Grey.* Ditto, pointing to a MS. *Mr. Neeld.* The Parable of the Vineyard (two paintings), *Mr. Maitland.*

FRANCK, FRANZ.—Still Life, *Windsor Castle.*

FRANCKS, FRANCIS (Old).—Scriptural Illustrations, with flowers by Breughel, *Mr. R. Cave.* The Destruction of Pharaoh's Host, *Duke of Marlborough.*

FREDI, BARTOLO DI.—The Adoration of the Kings, *Rev. Mr. Fuller.* Two Saints, *Earl of Northwick.*

FRUITIERS, L.—A Peasant Woman near a Cradle, with three Children, *Miss Rogers.*

FUBINI, FRANCESCO.—Head of St. Sebastian—Ditto of a Poetess, *Edinburgh Royal Institution.*

FYT, JAN.—Dogs Hunting Wild Fowl, *Colonel Wyndham.* The Chained Mastiff, *Earl of Ellesmere.* A Hawk pouncing on Ducks—and Dead Game and Dogs, *Marquis of Westminster.*

GADDI, TADDEO.—St. John, and other Saints—St. Peter, and other Saints, *National Gallery.* Crucifixion, the Nativity, the Virgin Enthroned, with Saints (altar-pieces, with wings), *Mr. Fuller Maitland.* The Virgin Enthroned, holding the Child, with Angels, *Mr. D. Bromley.*

GAETANO, SCIPIO.—Sophonisba preparing to take Poison, *Hampton Court.*

GANDINI, GIORGIO.—Virgin and Child, and two Angels, *Mr. Wynn Ellis.*

GARBO, RAFAELLINO DEL.—Virgin and Child, two Angels holding Garlands of Fruit, and four Saints, *Mr. F. Maitland.* Virgin and Child, with two Angels, *Earl of Shrewsbury.*

GAROFOLO, BENVENUTO ("Benvenuto Tisi").—Vision of St. Augustine—Madonna, with Saints and Angels, *National Gallery.* Holy Family, *Windsor Castle.* The Adoration of the Kings, *Earl of Shrewsbury.* The Adoration of the Shepherds, *Mr. Munro.* The Circumcision, *Earl of Yarborough.* A Riposo, *Marquis of Bute.* St. John the Baptist gazing upwards, *Mr. Baring.* Virgin and Child crowned by two Angels; four Angels playing on Musical instruments, *Mr. Holford.* Virgin and Child, with six Saints, *Mr. Neeld.* The Holy Family, in a landscape, build-

ing behind, Joseph assisting to place the Infant Christ in the Cradle—Virgin and Child, with two Adoring Angels—and Holy Family, with Elizabeth and St. John, *Miss Rogers.* The Martyrdom of St. Stephen—and The Virgin and Joseph adoring the Child, *Lord Northwick.* The Infant Christ and Baptist kissing, the Virgin, Elizabeth, and Joseph, *Sir A. Campbell.*

GABBARD, MARK.—Queen Elizabeth holding the George and Ribbon, *Hampton Court.* Three Female Portraits, full length, *Earl of Suffolk.* Queen Elizabeth, full length—William Cecil, Lord Burleigh—and Robert Devereux, Earl of Essex, *Marquis of Exeter.*

GARZI, LUIGI.—A Riposo, in a landscape, *Liverpool Royal Institution.*

GENNARO, BENEDETTO.—A Magdalen—The Genius of Poetry—Venus and Adonis—Faith, Hope, and Charity—and Cleopatra, *Hampton Court.* A young Man Reading, *Duke of Sutherland.* St. Jerome Translating the Bible, *Liverpool Royal Institution.* Portrait of Count Palliotti, *Earl of Shrewsbury.*

GENTILESCHI, ARTEMISIA.—Head of herself—and Head of a Sybil, *Hampton Court.*

GENTILESCHI (ORAZIO LOMI).—Joseph and Potiphar's Wife, *Hampton Court.*

GERRARD, FRANCOIS PASCAL.—Portraits of the Emperor Alexander of Russia—of the King of Holland—of the King of France—and of the King of Prussia, *Duke of Wellington.* Hope, with Lily and Bird's-nest, *Marquis of Landowne.*

GESSI, FRANCESCO.—A Magdalen—The Virgin at her Devotions—and The Birth of St. John, *Earl of Ellesmere.*

GHIRLANDAJO, DOMENICO.—Virgin and Child, and Saints, Angels holding garlands of fruit, *Mr. Barker.* St. Dominic standing under a Tree, six Angels and three Saints—and The Virgin Reading, the Child blessing, the child St. John, *Mr. Maitland.* Portrait of a Youth, *Strangways' Collection, Oxford.* One Example, *Captain Stirling, M.P.*

GHISOLPHI, GIOVANNI.—A Palace and other Buildings—and a triumphal Arch and other Buildings, *Earl of Ellesmere.* Ruins and fragments of sculpture, with figures—Ditto, *Edinburgh Royal Institution.*

GIORDANO, LUCA.—The Wise Men's Offering—and Cupid

and Psyche (in twelve pictures), *Hampton Court.* Adoration of the Shepherds, *Earl of Darnley.* The Death of Seneca, *Duke of Marlborough.* The Entombment—Dionysius of Syracuse as a Schoolmaster, *Liverpool Royal Institution.* Christ at the Pool of Bethesda—Christ Driving the Money changers out of the Temple—and two others, *Mr. B. Weld.* Acis and Galatea, *Duke of Devonshire.* One example, *Lord Scarsdale.* Ditto, *Marquis of Exeter.*

GIOTTO, DI BONDONE.—St. John and St. Paul (fresco), *Mr. Rogers.* The Last Supper, *Lord Ward.* Three Women, with John the Baptist as a Child—and The Daughter of Herodias receiving the Head of John the Baptist, *Liverpool Royal Institution.* The Coronation of the Virgin, God the Father, and Angels—and the Death of the Virgin, *Mr. D. Bromley.*

GIORGIONE (GIORGIO BARBARELLI).—Warrior adoring the Infant Christ — Death of Peter the Martyr —and A Maestro di Cappella giving a Lesson, *National Gallery.* Diana and Actæon—A Shepherd—and St. William, *Hampton Court.* Study for the St. George at Castel Franco, *Mr. Rogers.* Landscape and distant Sea, with Cavalier and Lady performing music, *Miss Rogers.* Vision of St. Augustine, *Earl of Shrewsbury.* A Girl laying one hand on the shoulder of her Lover—Male Portrait, with a ruff, *Lord Ashburton.* Nativity, in a landscape, *Mr. T. Wentworth Beaumont.* Christ sinking under his Cross, *Viscount Harberton.* Adoration of the Shepherds, *Lord Elcho.* Male Portrait, *Duke of Devonshire.* The Head of a Young Man holding a Flute — Portrait of Sansovino — and the Painter as a Shepherd, *Marquis of Lansdowne.* The Daughter of Herodias, with the Head of John the Baptist, *Mr. Baring.* The same subject—a Man and a Woman, *Mr. Holford.* Two Female Heads—and A Page Disarming a Knight, *Lord Carlisle.* Adoration of the Shepherds, *Fitzwilliam Museum.* Holy Family, in a landscape—The same subject—and a Male Portrait, *Mr. Munro.* The Judgment of Paris, *Lord Malmesbury.* A Horseman, in a landscape, *Duke of Sutherland.*

A Female with a Wreath of Myrtle, *Hon. E. Phipps.* St. George, *Mr. Neeld.* Male Portrait, *Mr. Wynn-Ellis.* The Woman taken in Adultery, *Lord Northwick.*

GIOVANNI, DA S. GIOVANNI.—One example, *Lord Scarsdale.*

GLAUBER, JOHAN ("Polydor").—Landscape, with three Bacchantes, *Mr. B. Weld.*

GOBBO, IL DAL FRUTTI ("Pietro Paulo Bonzi").—Large Fruit Piece—and Ditto, *Earl of Shrewsbury.*

GORZIUS, GUALDORP.—Female Portrait, *Mr. Vivian.* The Earl of Essex, *Lord Northwick.*

GOZZOLI, BENOZZO.—Adoration of the Kings, *Mr. Barker.* The Virgin and Child Enthroned, with Nine Angels, *Miss Rogers.* The Virgin adoring the Child, *Lord Ward.* An Annunciation, *Strangway's Collection, Oxford.*

GRAET, BERNARD.—Family of the Burgomaster Six, *Buckingham Palace.*

GRANET, FRANCOIS MARIAS.—Franciscan Friars at Morning Service, *Buckingham Palace.* The Alchemist, *Duke of Sutherland.* Franciscans at their Devotions, *Duke of Devonshire.*

GREUZE, JEAN BAPTISTE.—Portrait of Madame De Pompadour, *Hampton Court.* Head of a Girl, *National Gallery.* Girl seated in a chair holding a plate of soup —and Head of a young girl, *Marquis of Lansdowne.* A young girl, her head inclining on her hand—and a girl beside her bed looking at a watch, *Baron L. Rothschild.* Head of a girl—and Portrait of the artist's daughter reading a letter, *Mr. Munro.* Head of a girl, *Lord Ashburton.* A young girl, *Lord Yarborough.* Girl holding a basket of eggs in her lap, and two pigeons in her hand—and A young girl, *Mr. Holford.* Child blowing a trumpet to disturb a younger child in a cradle, the mother interposing to prevent it; another child —A girl seated wearing a cap—and A little girl, *Buckingham Palace.* "Le miroir cassè"—A girl with a dove—Another example, *Marquis of Hertford.* Portrait of a boy, *Mr. Baring.* A father reading prayers to his family—A girl and a boy—Two children—A young girl—and other examples, *Mr. Mills.* Girl pulling the petals of a white flower, *Mr. Morrison.* Two

women and eight children in a nursery—and a Young Girl gazing upwards, *Sir A. Rothschild.* Two girls, *Mr. Wynn Ellis.* A young girl—Ditto—and A boy, *Mr. Wombwell.* A girl with a lap-dog, *Mr. Forster.* A guitar-player tuning his instrument, *Mr. Galton.* A young woman nursing her child near her mother, a maid cleaning a copper vessel, *Torry Collection.*

GRIFFIERE, JOHN.—View of Windsor Castle—and Ruins with a vase, *Hampton Court.* One example, *Mr. H. T. Hope.* Ditto, *Marquis of Bute.*

GRIMALDI, GIOVANNI FRANCESCO, "IL BOLOGNESE."—Large landscape, *Mr. Baring.* Landscape—and Ditto with two fishermen, *Mr. B. Weld.*

GRIMOUX, ALEXIS.—Portrait of a lady, *Dulwich Gallery.*

GRÜN, HANS BALDUNG.—Youth and age, *Liverpool Royal Ins.*

GRUNEWALD, MATTHEW.—The Virgin and Child enthroned, with a Saint, *Earl of Orford.*

GUARDI, FRANCESCO.—"The Bucentaur," View on the Adriatic, with figures in front, *Marquis of Lansdowne.* The Grand canal, Venice, *Earl of Ellesmere.* Portico of the Doge's palace, *Duke of Sutherland.* Two examples, *Mr. Worthington.* Piazza of St. Mark, *Mr. Munro.* View of Venice, *Duke of Buccleugh.*

GUDIN, THEODORE.—A sea piece, *Duke of Sutherland.*

GUERCINO, DA CENTO (FRANCESCO BARBIERI).—St. John in the Wilderness—The woman of Samaria at the well—St. Matthew writing his Gospel—Head of St. Paul—Ditto of St. Peter—A sybil—and the painter in his studio, Cupid and a dog, *Windsor Castle.* Dead Christ, with two angels, *National Gallery.* St. Cecilia—The Salvator Mundi (Head)—and Woman taken in adultery, *Dulwich Gallery.* Colossal Head of a warrior—and Head of himself, *Hampton Court.* David and Abigail—Saints adoring the Trinity—and a Portrait of the Cenci, *Earl of Ellesmere.* St. Gregory, two monks, angels—St. Paul borne by angels—David, with a sword, gazing on the head of Goliath—and a Landscape with ancient arch, *Duke of Sutherland.* A Madonna, *Marquis of Westminster.* Madonna and Child, *Mr. Rogers.* St. Jerome hearing the last trumpet, *Mr. Munro.* The Prisoner—and the

Return of the Prodigal Son, *Marquis of Lansdowne.* The return of the Prodigal Son, *Earl Cowper.* St. Sebastian mourned by two angels, *Lord Ashburton.* The Annunciation, *Earl of Yarborough.* St. Sebastian with two angels, *Duke of Northumberland.* Susannah and the Elders, *Duke of Devonshire.* The Virgin and Child, with two angels playing on musical instruments, four saints and a youth, *Mr. Baring.* Portrait of a Cardinal, *Lord Ward.* A Riposo, *Mr. Neeld.* Head of Hagar, *Mr. Hoskins.* Christ lamented by two angels—and a Landscape with distant view of St. Peter's, *Miss Rogers.* A sybil—and his own portrait, *Lord Darnley.* Semiramis, *Colonel Wyndham.* The Virgin and Child—and the Good Shepherd, *Sir Colt Hoare.* Two Landscapes, *Mr. Vivian.* A Youth holding a bunch of grapes—and Diana, *Mr. Harford.* An angel giving honeycomb to an old man and woman—Jacob blessing Ephraim and Manasseh—St. Jerome hearing the last trump—and St. John the Baptist, *Lord Northwick.* The Virgin and Child and St. John, *Edinburgh Roy. Ins.* St. Joseph with the child, *Sir A. Campbell.* Tancred and Erminia, *Earl of Carlisle.* A sybil, *Mr. Charles Wynn.* The penitent Magdalen—John the Baptist—The Entombment—and his own Portrait, *Earl of Shrewsbury.* The Israelites celebrating the victory of David over Goliath, *Lord Scarsdale.* Jacob receiving the bloody garment of Joseph, *Marquis of Exeter.* St. Luke painting the Virgin, *Earl Spencer.* The Assumption of the Virgin, *Marquis of Bute.*

GUERIN, PIERRE MARCISSE.—Portrait of Louis XVIII., *Hampton Court.*

GUIDO (GUIDO RENI).—St. Jerome doing penance—Susannah and the Elders—A Magdalen—The Coronation of the Virgin—Andromeda and Perseus—Lot and his Daughters leaving Sodom—Venus attired by the Graces—and Youthful Christ embracing St. John, *National Gallery.* St. Catherine—Head of St. Sebastian—and Cleopatra applying the Asp, *Windsor Castle.* St. Jerome—St. John the Baptist preaching in the Wilderness—Martyrdom of St. Sebastian—and Europa, *Dulwich Gallery.* Judith, with the Head of Ho-

lofernes, *Hampton Court*. Infant Christ sleeping on the Cross—and Assumption of the Virgin, *Earl of Ellesmere*. The Magdalen (head)—Atalanta—The Circumcision—and Head of an Old Woman in a white coif, *Duke of Sutherland*. Infant Christ sleeping—Adoration of the Shepherds—St. John preaching in the Wilderness—Holy Family—and Fortune flying over the globe, *Marquis of Westminster*. Head of Christ crowned with Thorns, *Mr. Rogers*. Head of St. Sebastian, *Marquis of Lansdowne*. Adoration of the Shepherds—St. Sebastian—Cleopatra with the Asp—and The Rape of Europa, *Mr. Munro*. Head of Christ crowned with Thorns, *Lord Ashburton*. Virgin and Child, *University of Dublin*. Salome receiving the Head of John the Baptist, *Lord Yarborough*. Perseus and Andromeda, *Duke of Devonshire*. Heavenly triumphing over Earthly Love (Cupid burning his arrows), *Mr. H. T. Hope*. Adoration of the Shepherds, *Earl of Suffolk*. Ecce Homo, *Mr. Baring*. St. James the Elder—and Virgin and Child with St. John, *Mr. Holford*. St. Michael overpowering Satan, *Mr. Ford*. The Death of Abel, *Lord Ward*. A Mater Doloroso, *Mr. Neeld*. The Virgin holding Doves, *Duke of Bedford*. A Sibyl, *Earl Cowper*. Liberality and Modesty—Salome with the Head of St. John—Head of St. Frances—and Head of the Repentant Magdalen, *Earl of Darnley*. The Magdalen, *Earl of Radnor*. St. Francis (sketch), *Sir Colt Hoare*. Cleopatra, *Mr. Miles*. The Assumption of the Virgin—The Crucifixion, with the Virgin and St. John—Ecce Homo—and St. Veronica, *Mr. Harford*. St. Matthew with the Angel—and The Virgin with the sleeping Child, *Lord Northwick*. St. Frances kneeling in prayer, *Earl of Lonsdale*. Ecce Homo, *Edinburgh Royal Institution*. One example, *Capt. Stirling, M.P.* St. John the Baptist—and St. Margaret with the Dragon, *Mr. M. Ingram*. Cupid sleeping, *Earl Fitzwilliam*. The Magdalen and Two Angels—A Boy presenting the Head of John the Baptist—and a Bishop, *Earl of Shrewsbury*. Bacchus and Ariadne, *Lord Scarsdale*. A Boy with a Pigeon, *Marquis of Exeter*. Venus and Cupid, *Mr. Fountaine*.

GUTTIERREZ, JEAN SIMON.—St. Frances in ecstacy, *Liverpool Royal Institution.*

GYSSELS, PETER.—Dead Hare and Birds in a Landscape, *Buckingham Palace.*" Landscape with numerous figures—and Peacock, Swan, Heron, small dead birds, Thistles, and Butterflies, *Mr. H. T. Hope.*

HACKAERT, JAN.—Scene in a Beech Wood near the Hague, the figures by Nicolas de Helt Stockade, *Duke of Sutherland.* Landscape, with figures by Adrian Van de Velde, *Marquis of Lansdowne.* Hunting Party in pursuit of a Stag, trees and water; the Stag painted by Berghem, *Sir R. Peel.* Stag, Huntsmen, and Hounds, Stream near a Wood, and Road; figures by Lingelbach, *Mr. Heusch.* Mountainous Landscape, with river and road; figures and animals by Adrian Van de Velde, *Marquis of Bute.*

HALS, FRANK.—A Laughing Boy (a head), *Hampton Court.* Half-length portrait of a Gentleman, with a glove in his left hand, *Buckingham Palace.* Portrait of a Woman in a large ruff, *Earl of Ellesmere.* Male Portrait, *Duke of Devonshire.* Ditto, *Hon. E. Phipps.* A Portrait, *Mr. Seymour.* Ditto of a Man in a Broad-brimmed Hat, *Colonel Wyndham.* Ditto of a Dutch General, *Earl of Lonsdale.*

HANNEMAN, ADRIAN.—Portrait of William III.—Ditto of Peter Oliver, *Hampton Court.*

HEEMSKIRK, MARTIN (VAN VEEN).—Vision of Death and the Last Judgment—and Jonah under the Gourd, *Hampton Court.*

HEMELING.—See Memeling.

HEMESSEN, J. DE.—St. Jerome with a Lion, *Hampton Court.*

HEMSKIRK, EGBERT.—Boors regaling, *Hampton Court.*

HENNIN, ADRIAN.—Landscape, *Hampton Court.*

HERRERA, FRANCESCO DE (EL VIEJO).—Four large pictures, formerly in St. Buonaventura, *Lord Clarendon.*

HEUSCH, JACOB DE.—A Landscape, *Duke of Sutherland.* Two Ditto, *Earl of Shrewsbury.*

HOBBIMA, MINDERHOUT.—Woody Landscape with Watermill, and farm-houses, road, with man and woman — and Landscape near a Dutch Hamlet, Lady and Gentleman on horseback, *Buckingham*

Palace. Watermill and other Buildings—Landscape, "The Woodcutter"—and Ditto, "Village Scene," *Earl of Ellesmere.* Village Scene, figures by Lingelbach—Ditto, *Marquis of Westminster.* Forest Scene, man, woman, and boy—Ruins of Brederode Castle, ducks and geese by Wyntrauk, figures by Lingelbach—The Watermill—and The Avenue, Village of Middleharnis, *Sir Robert Peel.* Lady and Child with Dog, Trees, Cottages, and Winding Road, *Lord Ashburton.* The Watermill, *Marquis of Hertford.* Two Landscapes, *Dulwich Gallery.* Peasants crossing a Ford, *Baron Rothschild.* A Landscape, *Mr. Higginson.* Peasant Houses surrounded by underwood, *Mr. Hope.* Farm-house, Water, Trees, Hedges, and Meadows, *Lord Hatherton.* Houses, Trees, Wood, and one figure, *Mr. Ford.* Landscape, with Ruins, *Lord Talbot de Malahide.* A Wood with winding road, man and woman, trees and water, an angler, *Mr. Holford.* Landscape, wood and house—and Ditto, cottage, trees, a path, *Mr. Heusch.* Stream with objects reflected, Boat with two Men, trees and houses, *Miss Bredel.* Landscape, with gleams of sunshine—and Watermill, with bright horizon, *Mr. W. Ellis.* Landscape, *Mr. Perkins.* Watermill—Landscape, with three figures—and a dark wood and a sunny field, *Colonel Wyndham.* Landscape, *Mr. J. Morrison.* Landscape, with two village steeples—Ditto, with wooden bridge, village, and trees—and Ditto, with water, and village in strong light, *Marquis of Lansdowne.* Woody Landscape, with Stag hunt, water with fishermen, *Mr. Harford.* Ditto, group of trees, water, boat, and three men, *Edinburgh Royal Institution.* Landscape, dark wood, and light cornfield—Ditto, peasants' houses, trees, and dark water—and Ditto, cottage and peasants, *Mr. M'Lellan.* Trees and houses, clear water, sunny sky, *Duke of Hamilton.* Houses among trees, *Mr. Charles Wynn.* A Landscape, *Marquis of Exeter.* Village with road planted with trees, hilly ground; figures by Abraham Storck, —and Watermill, foot-bridge, peasant crossing, a hill, farm-houses, and trees, *Marquis of Bute.*

HOLBEIN.—Male Portrait (head), *Duke of Marlborough.* Gentleman with a Falcon—Man with a Letter—Henry VIII. (whole length)—Edward VI. standing under a canopy—Female Portrait, with ring on one finger, *Colonel Wyndham.* Erasmus (building by Steenwyck) Frobenius—Reckemar—His own Portrait—Erasmus writing,—Henry VIII. enthroned, his right hand on the shoulder of Prince Edward, on his left sits Jane Seymour, next her Princess Elizabeth standing, on the other side Princess Mary standing, a rich architectural back-ground, court Jester with a Monkey on his shoulder, his wife with another. Embarkation at Dover of Henry VIII. to meet Francis I., Battle of the Spurs, and Henry VIII. and Emperor Maximilian, *Hampton Court.* Female Portrait (miniature)—Male Portrait (coloured pen drawing), in rich dress, *Mr. Bale.* Henry VIII. seated, delivering the charter to eighteen members of the company of barbers chirurgeons, Dr. Butts one of them, *Barbers' Hall.* Edward VI. enthroned, giving the charter of Bridewell Hospital to the Lord Mayor and sheriffs kneeling before him, the Lord Chancellor holds the charter, six other persons including the bishop of London, and Holbein (10 feet square), *Bridewell Hospital.* Female adorned with jewels, Anne Boleyn, 1536—and a Male portrait, 1547, *Mr. Neeld.* Henry VIII. (wl.) *Mr. H. D. Seymour.* Male portrait, Duke Frederick of Saxony, two others doubtful, *Mr. Holford.* Portrait (head), *Lord Ashburton.* Middle-aged man in a furred robe, *Duke of Devonshire.* Christine, daughter of Christian II. of Denmark, widow of Francis Sforza, Duke of Milan, married in 1641, to Franz, Duke of Lothringen, painted for Henry VIII.—and Duke of Norfolk with two staves, *Duke of Norfolk.* Young man weighing gold, *Mr. Maitland.* Henry VIII. to the knees—Edward VI. black cap, coat of yellow pattern and ermine, architectural back ground—Man about to open a letter, W on the seal — Dr. Stokesby, Bishop of London — Young man in black dress and cap—Sir Henry Guildford—and Thomas Howard, Duke of Norfolk, with two staves, as Earl Marshal and Treasurer, *Windsor Castle.*

A Female Saint (drawing), *Mr. Labouchere, Stoke.* Henry VII., Elizabeth of York, Henry VIII. and Jane Seymour, copied by Remès, by order of Charles II. from the wall painting at Whitehall, destroyed by fire — Lady Vaux — The Battle of Pavia — Henry the Eighth's Jester—Youthful Portrait of Henry VIII.—Man and Woman (his father and mother) — and Sir Henry Guildford, 1527, *Hampton Court.*

HONDEKOETER, MELCHIOR. — Ducks and Geese in a Farm-yard, *Hampton Court.* Domestic Poultry. *National Gallery.* Fowls and a dog in a landscape, *Buckingham Palace.* Poultry and other birds, *Earl of Ellesmere.* Entrance into the Ark (assisted by Weeninx), *Earl of Besborough.* Two swans, two peacocks, and group of ducks, *Mr. H. T. Hope.* Group of Poultry, *Mr. George Young.* Hawk and other birds—and Turkey cock and other birds, *Mr. Labouchere.* Poultry, *Mr. M'Lellan.* The same subject, *Mr. M. Ingram.* The same subject, *Mr. Joseph Muskett.*

HONDIUS, ABRAHAM.—A Boar Hunt, *Liverpool Royal Institution.*

HONTHORST, GERHARD (*Gherardo delle Notte*).—Joseph and Mary—Concert by candlelight—Charles I. and his queen as Apollo and Diana—Portraits of Christian, Duke of Brunswick-Lunenberg—James II. when a boy—Family of George Villiers, 1st Duke of Buckingham—Elizabeth, Queen of Bohemia, *Hampton Court.* Portraits of William, Prince of Orange — Frederic Henry, Prince of Orange—and Duke of Hamilton, *Windsor Castle.* Christ before Caiaphas, *Duke of Sutherland.* The same subject, *Lord Northwick.* Elizabeth, Queen of Bohemia, *Lord Clarendon.* The same subject—King of Bohemia—Charles I.—Prince Rupert—and his own Portrait, *Lord Craven.* Circe and two of her nymphs transforming certain imaginary persons into swine, *Mr. B. Weld.* St. Peter released from prison, *Sir A. Campbell.* The finding of Moses — and a Concert, *Lord Carlisle.* An Ecce Homo, *Earl of Shrewsbury.*

HUYSMAN, CORNELIUS.—Landscape (small), *Hampton Court.* Ditto, woody scene—and ditto, Labourers

rejoicing, *Earl of Ellesmere.* Ditto, *Edinburgh Royal Institution.*

HUYSMAN, JAMES.—Portrait of Isaac Walton, *National Gallery.* Portrait of Lady Bellasys (or Lady Byron), *Hampton Court.*

IMOLA, INNOCENZA DA.—Virgin and Child, from Raphael, *Mr. W. Ellis.* St. Paul between SS. Nicolas and Blaize—and Virgin and Child, St. John, and four Saints, *Lord Northwick.* Virgin and Child, from Raphael, *Earl Fitzwilliam.* The Virgin kneeling, six angels, two seated bishops, *Mr. D. Bromley.* Holy Family, from Raphael, *Earl Spencer.*

INGANNATE, PIETRO DEGLI.—Holy Family, with Saints, *Duke of Sutherland.* Virgin and sleeping Child, *Lord Elcho.* The Marriage of St. Catherine with SS. Michael and Veronica, *Liverpool Royal Institution.*

IRIARTE.—Large Landscape, with figures, *Mr. Hoskins.*

JANET (FRANCOIS CLOUET).—Portraits of Francis I. and the Duchesse d'Etampes—Francis II. when a boy—Mary, Queen of Scots, at the age of 18—A Nobleman with a book—and Eleanor, wife of Francis I., *Hampton Court.* Small Portrait, *Duke of Sutherland.* Three Portraits, *Earl Spencer.* Eighty-eight Portraits in red and black chalk—and Portrait of Catherine de Medicis, *Earl of Carlisle.* Henry II. of France, *Windsor Castle.* François, Duc d'Alencon, *Earl of Darnley.* A Young Girl, *Lord Northwick.* Jean d'Albert, King of Navarre, *Sir John Boileau.*

JANSEN, ABRAHAM.—Interior of a kitchen, *Earl of Ellesmere.*

JANSEN, CORNELIUS.—Portraits of the King of Bohemia—Queen of Bohemia—and Villiers, Duke of Buckingham, *Hampton Court.* Portrait of Charles I., his Queen, and court, in Greenwich Park, *Buckingham Palace.* George Villiers, Duke of Buckingham, *Earl Clarendon.* A Portrait, *Earl of Radnor.* Charles I.—and Lord Aylesbury, *Earl of Suffolk.* A Young Girl, *Earl of Hopetoun.* Prince Henry, eldest son of James I., *Lord Scarsdale.* Lady Dorothy Nevile, *Marquis of Exeter.* Male Portrait—and Female Ditto, *Mr. Booth.*

JARENUS.—A Pietà with the Disciples, *Earl of Pembroke.*

JOANES.—One Example, *Sir Wm. Eden.* SS. Lucien, Barbara, and Catarina—and SS. Peter and Paul, *Mr. Hoskins.*

JORDAENS, HANS.—The Destruction of Pharaoh and his Host in the Red Sea, *Hampton Court.*

JORDAENS, JACOB.—Holy Family, *National Gallery.* Overthrow of Pharaoh in the Red Sea, *Hampton Court.* Blowing Hot and Cold (sketch), *Dulwich Gallery.* Frederick Henry, Prince of Orange, and his consort, *Duke of Devonshire.* Head of the Virgin; study, *Sir Chas. Eastlake.* A girl feeding a parrot; an old man behind, *Earl of Darnley.* The Triumph of Bacchus with Silenus—The Four Fathers of the Church—and Christ with the Disciples at Emmaus, *Earl of Northwick.* Mercury about to kill the sleeping Argus, *Sir A. Campbell.* The same subject, *Earl of Shrewsbury.*

KALF, WILHELM.—Dead Game and objects of still life—and Fruit piece, *Hampton Court.* Kitchen utensils, *Duke of Sutherland.*

KAUFFMAN, ANGELICA.—Religion surrounded by the Virtues, *National Gallery.* The Duchess of Brunswick, *Hampton Court.* Fame adorning the tomb of Shakspeare—Abelard and Heloise—and thirteen other examples, *Marquis of Exeter.*

KOEKKOEK, B. C.—Bank of a river, with figures—and Forest Scene, *Mr. Baring.* Winter Landscape, *Mr. Oppenheim.*

KERSEBOOM, FREDERICK.—Portrait of Robert Boyle, *Hampton Court.*

KONINGH, PHILIP DE.—See De Koningh.

KONINGH, SOLOMON.—Head of an old man—and an extensive Landscape, *Thomas Baring, Esq.* Landscape, with river and wood, *Duke of Sutherland.* Ditto, Cattle and stream, *Marquis of Westminster.* A young man reading a book, *Earl of Ellesmere.* A seated Rabbi, *Duke of Devonshire.*

KIERINGS, JAMES.—Landscape, with Nymphs bathing, *Earl of Ellesmere.*

KRUG, L.—The Nativity: The Infant on the ground,

the Virgin kneeling before it; Joseph with a Lantern, *Liverpool Royal Institution.*

LAHIRE.—Landscape, with a Riposo, *Mr. Galton.*

LAIRESSE, GERARD.—Pan and Syrinx—Apollo and Daphne—and Ditto flaying Marsyas, *Dulwich Gallery.* The death of Cleopatra, *Mr. H. T. Hope.* Jupiter and Antiope, *Mr. Miles.* The disgrace of Haman, *Earl of Shrewsbury.*

LANCRET, NICHOLAS.—Infancy — Youth—Manhood—and Old age, *National Gallery.* Pastoral subjects, *Duke of Devonshire.* A family group, *Sir John Boileau.*

LANFRANCO, GIOVANNI.—St. Jerome (Head)—Judas (do.)—St. Peter (do.), *Hampton Court.* The ecstacy of St. Francis, *Earl of Ellesmere* Belisarius, *Mr. Harford.* Christ raising Peter, while walking on the sea, *Marquis of Exeter.*

LAURI, FILIPPO.—Jacob's departure from Laban—Holy Family (small), *Hampton Court.* Three Cupids—Bacchus and Satyrs—and a Riposo, *Earl of Ellesmere.* Diana and Actæon, *Mr. Munro.* Examples by, *Duke of Devonshire.* Acis and Galatea, *Lord Northwick.* Examples by, *Marquis of Exeter.*

LAZZARINI, GREGORIO.—Cupid and Psyche, *Hampton Court.*

LE BRUN, CHARLES.—Massacre of the Innocents—Musicians—and Horatius Cocles defending the bridge, *Dulwich Gallery.* Alexander the Great in the tent of Darius, *Marquis of Westminster.*

LE DUC, JAN.—A Dutch christening, *Duke of Sutherland.*

LEERMAN, PETER.—A Concert, *Mr. Heusch.*

LELIENBERG.—Dead Game, *Earl of Carlisle.*

LELY, SIR P.—Viscount Brouncker, *Lord Lyttleton* (*Hagley, Worcestershire*). Robert and Dorothea, children of the Earl of Leicester, *Duke of Buccleugh,* (*Broughton Hall*). Susannah and the elders—and other examples, *Marquis of Exeter.* Man and his wife, *Duke of Rutland.* Duke of Gloucester, *Mr. D. Bromley.* The Rape of Europa, *Duke of Devonshire.* Lady in yellow silk dress—Portrait of Cromwell, *Mr. Wentworth.* Prince Rupert — Ladies

Anne and Isabella Wentworth — Portraits of two Children — and Duke of Gloucester, *Earl Fitzwilliam.* James, Duke of York (James II.)—Jocelyn, Earl of Northumberland—and Duchess of Richmond, *Earl of Carlisle.* Lucy Waters, mother of Duke of Monmouth, *Duke of Buccleugh.* Lady sleeping, *Duke of Hamilton.* Two portraits of ladies, full length, *Viscount Dillon.* Lady Morton and Mrs. Killigrew, *Duke of Marlborough.* Jocelyn, 11th and last Earl of Northumberland—The children of Charles I. *Colonel Wyndham.* Dorothea, Countess of Sunderland (Sacharissa), *Earl of Darnley.* Edward Hyde, first Earl of Clarendon — Henry Lord Cornbury — and Diana Russell, Lady Newport, *Earl of Clarendon.* Prince Rupert, *Windsor Castle.* La Belle Hamilton, *Hampton Court.*

LE NAIN, ANTOINE AND LOUIS.—The young gamblers, *Buckingham Palace.* Italian scene, with figures, *Marquis of Westminster.* Children listening to an old piper, *Duke of Sutherland.* Group of figures with sheep at a well, *Dulwich Gallery.* Children in a landscape, *Mr. Neeld.* Man, boy, and old woman, house with staircase, *Lord Carlisle.* Two boys and a girl performing music, *Miss Bredel.* An old woman and seven children, one boy playing the violin, *Col. Wyndham.* Family group, *Lord Northwick.* Drunken woman on an ass, another woman, man, and boy,—Mother and child, with children dancing to the whistling of a boy—and A boy riding on a goat, with other figures, *Earl of Lonsdale.* A boy with sheep, *Mr. M'Lellan.*

LEYS OF ANTWERP.—A knight visiting a forge, *Mr. Baring.*

LIBRI, FRANCESCO DAI.—Miniature, *Lord Ward.*

LIBRI, GIROLAMO DAI.—The Crucifixion, miniature on vellum, *Mr. Ford.* The Virgin and Child under a tree, four saints and three angels singing, *Duke of Hamilton.*

LINGELBACH, JAN.—A Moorish market, *Dulwich Gallery.* Landscape, *Hampton Court.* A market-place, *Duke of Sutherland.* Street in Leyden, buildings by Baarstadt, *Marquis of Lansdowne.* A hay harvest,

Sir R. Peel. Italian landscape with dance of peasants, *Mr. Baring.* A Capuchin preaching to a crowd before the Antonine column at Rome, *Mr. H. T. Hope.* Court yard of a mansion in the country, group of men and grey horse, *Lord Northwick.* Waggon of hay in a landscape—and Horseman and another figure on a road, *Mr. Galton.* An Inn in a landscape, waggon, and group of figures, *Edinburgh Royal Institution.* Rocky Landscape—Landscape, *Mr. M'Lellan.* A blind harper with card-players—and A hunting party resting, *Earl of Shrewsbury.* Examples by, *Earl of Oxford.*

LIPPI, FRA FILIPPO.—The child caressing the Virgin, *Lord Ward.* The adoration of the Kings—SS. Peter and John healing the lame man, *Mr. Maitland.* The procession of Virgins to the temple of Belus, *Strangways' Collection, Oxford.* The martyrdom of St. Sebastian—and The temptation of St. Anthony, *Liverpool Royal Institution.* The child on the ground playing with a goldfinch, Virgin adoring, annunciation in the back-ground, *Mr. B. Weld.* The adoration of the kings, *Duke of Hamilton.* One example, *Captain Stirling, M.P.* Cupid and Psyche—Ditto, *Mr. D. Bromley,* Jupiter and Calisto, *Sir John Boileau.*

LIPPI, FILIPPINO.—The Virgin with the child on her arm—and a Crucifixion, *Lord Ward.* Female portrait, *Mr. Seymour.* The Virgin and child, *Mr. B. Botfield.* The birth of the Virgin, *Liverpool Royal Institution.* A saint in a red dress, *Earl of Orford.*

LOMBARD, LAMBERT.—The Virgin and Child, SS. John, Joseph, and Joachim, *Mr. B. Weld.*

LONDONIO, FRANCESCO.—Female peasant of the Campagna—Ditto Companion, *Duke of Sutherland.*

LONGHI, LUCA.—A holy family, *Lord de Moulay.*

LORENZETTO, AMBROZIO.—The martyrdom of St. Catherine of Sienna, *Lord Ward.* Christ with two angels —St. Peter—St. Francis—St. Paul—and St James, *Mr. D. Bromley.*

LOTTO, LORENZO.—The Virgin and Child with four saints, *Earl of Ellesmere.* Portrait of a Sculptor, *Hampton Court.* Male portrait, *Mr. Wentworth.* Another, *Duke of Devonshire.*

LUCATELLI, PIETRO.—Landscape, *Hampton Court.* Two small landscapes, *Duke of Sutherland.* A landscape, *Lord Northwick.*

LUINI, BERNARDINO.—Female Head, *Earl of Ellesmere.* Virgin and Child, *Lord Ashburton.* Ditto, the infant giving flowers to the child St. John, *Mr. Baring.* Female Head, *Lord Northwick.* A boy with a toy, *Duke of Hamilton.* The marriage of St. Catherine (cartoon), *Captain Stirling, M.P.*

LUTI, BEDETTO.—One example, *Lord Scarsdale.*

LUVIDEL, NICHOLAS (NEUFCHATEL).—A portrait, *National Gallery.*

LUZZO, LORENZO.—A portrait, *Liverpool Royal Institution.*

MAAS, NICHOLAS.—Young girl by a cradle—Dutch housewife—and the Idle servant, *National Gallery.* The mistress surprising her servants, *Buckingham Palace.* A girl at work, *Earl of Ellesmere.* A Dutch family—and A girl peeling apples, *Duke of Sutherland.* Woman with three children, *Mr. Munro.* The nurse asleep, *Mr Baring.* One example, *Marquis of Breadalbane.* A girl seated making lace, *Miss Bredel.* A girl with a jug, listening to the conversation of two persons in a room—A lacemaker, a child playing on a stool, *Mr. Labouchere.* An old man upon a chair, *Colonel Wyndham.* Two women conversing, *Lord Northwick.* A mother, and child in her lap, and another woman, *Mr. Galton.* A woman seated by a cradle with a child, another child reading, *Mr. M'Lellan.* Girl watching a cradled infant whose food she is tasting, cat in the fore ground, *Marquis of Lansdowne.* Woman sewing, lace pillow, with bobbins, *Lord Ashburton.*

MABUSE, JAN (GOSSAERT).—Adam and Eve, and The children of Henry VII., *Hampton Court.* The same subject, *Earl of Pembroke.* The same subject, *Lord Methuen.* St. Matthew called from the receipt of custom, *Buckingham Palace.* A female saint about to visit a shrine, *Miss Rogers.* Adoration of the Kings, *Lord Carlisle.* Virgin and child (an altar piece), *Mr. W. P. Maitland.* The crucifixion (the donors on the wings), *Mr. Green.* Virgin enthroned, child seizing a goldfinch, two angels, one playing on the jew's-harp, figures of a noble per-

sonage, and St. Margaret, *Mr. B. Weld.* St. George and the donor, *Mr. M'Lellan.* The adoration of the kings, *Duke of Hamilton.* St. Ursula taking leave of her parents, *Duke of Devonshire.*

MALO, VICENZIO.—The conversion of St. Paul, *Hampton Court.*

MANTEGNA, ANDREA.—The triumph of Julius Cæsar, in nine compositions, *Hampton Court.* Judith about to place the head of Holofernes in a bag, *Earl of Pembroke,* St. Michael subduing the Dragon, *Miss Rogers.* The three Marys at the sepulchre, *Mr. Labouchere.* The triumph of Scipio, *Mr. Vivian.* Christ on the Mount of Olives, *Mr. Baring.* A Pietà with a crucifixion in the distance, *Liverpool Royal Institution.* Summer—Autumn, *Duke of Hamilton.*

MANZUOLI, DI SAN FRIANO.—The Salutation, *Mr. H. T. Hope.*

MARATTI, CARLO.—Infant Christ—and Virgin and child, *Windsor Castle.* Virgin and St. Francis—and Infant Christ with angels, *Hampton Court.* Holy Family, *Dulwich Gallery.* Portrait of a Cardinal, *National Gallery.* The same subject, *Lord Northwick.* Virgin teaching infant Christ to read. *Duke of Sutherland.* One example, *Marquis of Exeter.* Hagar in the desert—and David and Bathsheba, *Marquis of Westminster.* One example, *Duke of Devonshire.* St. Chiara, with infant Christ and angels, *Hon. E. Phipps.* The Virgin standing on a celestial globe surrounded by angels, *Duke of Marlborough.* The flight into Egypt—and His own portrait, *Sir Colt Hoare.* The Holy Family, *Mr. Miles.* Ditto, *Marquis of Bute.*

MARINARI, ONORIO.—The Virgin, *Marquis of Westminster.* Head of an angel—and Ditto, *Marquis of Lansdowne.*

MASACCIO, TOMMASO.—St. Bernard writing from the dictation of the Virgin, *National Gallery.* The martyrdom of St. Sebastian—and the Temptation of St. Anthony, *Liverpool Royal Institution.* Male portrait, *Lord Northwick.* Nine monks, *Captain Stirling, M.P.*

MASTELLATA, DONDUCCI.—Christ and the Virgin in a celestial triumph, *Mr. Munro.*

MATSYS, CORNELIUS.—Landscape, with hunting party, *Mr. B. Weld.*

MATSYS, JAN.—Two men and two women playing cards, *Colonel Wyndham.*

MATSYS, QUINTIN.—The Virgin and Child enthroned, bishops and saints—and the Misers, (the Money-changers), *Windsor Castle.* The same subject, *Lord Sandwich.* Ditto, *Duke of Hamilton.* Portraits, male and female, painted on vellum, *Mrs. White.* An old woman, *Mr. Seymour.* The Virgin reading on a grass plot, the Child on a black cushion, St. Catherine holding the ring, female saint, with basket of roses, and two others; three angels playing on musical instruments, one holding a dish of cherries under the water of a fountain, SS. John the Baptist, Agnes, and John the Evangelist, an angel gathering roses, and an apostle plucking oranges for a young female, *Mr. Green.* Male portrait, *Lord Northwick.*

MAZZOLINO, DA FERRARA, LUDOVICO.—Holy Family—St. Francis adoring the infant Christ, *National Gallery.* Group of figures, *Hampton Court.* Christ disputing with the Doctors, *Mr. Rogers.* The circumcision of Christ, *Earl of Ellesmere.* The adoration of the shepherds, *Mr. Holford.*

MAZZUOLI, FILIPPO.—A portrait, *Windsor Castle.*

MAZZUOLA, GIROLAMO.—The scourging of Christ, *Mr. Vivian.* The Virgin borne by angels, while Vice is in bondage, *Mr. Miles.*

MEISSONIER.—An artist looking over a portfolio, *Mr. Baring.*

MELDULA, ANDREA.—Virgin, Child, and St. Peter, *Mr. Bromley.*

MEMMI, SIMON (MARTINO).—Death of Joseph, *Liverpool Royal Institution.* St. Catherine, full length, *Mr. D. Bromley.*

MEMELING, JAN.—Virgin and Child enthroned (miniature)—and His own portrait, *Mr. Rogers.* The Nativity (miniature), *Miss Rogers.* St. Adrian—and Virgin and Child, with saints, *Mr. Harcourt Vernon.* Altar-piece, *Duke of Devonshire.*

MENESES.—Virgin and Child surrounded by cherubs, *John Ryan, Esq., Kildare.*

MENGS, RAPHAEL. — Portrait of Robert Wood, Esq. author of "Antiquities of Palmyra," *Earl of Ellesmere.* Joseph's Dream, *Marquis of Westminster.* The Magdalen, *Visc. Gort.* Copies from Raphael's frescos, *Duke of Northumberland.* Antony and Cleopatra, *Sir Colt Hoare.* Virgin and Child enthroned, *Mr. Miles.*

MESSINA, ANTONELLA DA.—Head of our Saviour, *Duke of Devonshire.* Portrait of a young man in a red dress, *Duke of Hamilton.*

METZU, GABRIEL.—Young Girl selling grapes — The Musical Party—His Portrait by himself—Lady and Cavalier—Girl holding grapes from a window—and "Le Corset Bleu," *Buckingham Palace.* The same subject, *Mr. Neeld.* A Lady caressing a Spaniel—Fish and fruit woman at her stall—and a Cavalier taking wine at a door, *Earl of Ellesmere.* The Music Lesson—and the Duet, *Sir R. Peel.* Girl with scarlet jacket trimmed with ermine, drawing from a bust —and an Old woman seated at a window, *Lord Ashburton.* The Tired Sportsman ; old woman and man, *Marquis of Hertford.* A gentleman paying his addresses to a lady, *Fitzwilliam Museum, Cambridge.* "The Intruder :" a gentleman stopped by a maid-servant from entering a room where there are two ladies —and his own Portrait, with pipe, *Mr. Baring.* A lady in crimson bodice trimmed with ermine, writing a letter, dictated by her father or husband—A gentleman in black writing a letter—A lady in a morning dress reading a letter—and a lady in a blue bodice holding a miniature ; a page pouring water into a silver basin, *Mr. H. T. Hope.* A girl in a blue bodice trimmed with ermine holding a music book ; a gentleman tuning a guitar, *Mr. Neeld.* A girl playing with a dog, surprised by sportsmen, *Mr. Bevan.* A young man tickling a sleeping woman ; a dog, *Mr. Wynn Ellis.* One example with two figures, *Mr. Oppenheim.* A woman weighing gold, *Mr. Labouchere.* An old woman at the house-door feeding a spaniel ; man looking on, *Marquis of Bute.*

MICHAEL ANGELO ("Bonarotti.")—Holy Family, with four Angels, *Mr. Labouchere.*

MICHAEL ANGELO ("Cerquozzi.")—Italian Peasants,

Hampton Court. Pedlar selling goods to a Peasant, *Duke of Sutherland.*

MIEL, JAN.—An Italian mountebank, *Buckingham Palace.* Priest distributing alms at a convent gate, *Duke of Sutherland.* Ruins and shipping, *Hampton Court.* Landscape—and an old building, with figures, *Dulwich Gallery.* Two herdsman and a woman with cattle, *Duke of Bedford.* A Landscape, *Edinburgh Royal Institution.* A rustic festival; one couple dancing, *Mr. C. Wynne.* A Landscape, *Earl of Orford.*

MIERIS, FRANZ.—Boy at a window blowing bubbles—A lady feeding a parrot—A gentleman smoking—and a Lady with dogs and cavalier, *Buckingham Palace.* A young lady at her toilet—Woman scouring a pot on a cask—and a Portrait of himself, *Earl of Ellesmere.* A lady feeding a parrot, *Sir Robert Peel.* A gentleman having taken refreshment, the attendant is making out the bill; wine, cray-fish, and violin, *Mr. Hope.* Young lady taking an oyster presented by a gentleman, *Lord Ashburton.* A woman reading music, *Mr. Baring.* Landscape, with traveller refreshing, *Mr. Holford.* His own portrait—and Portrait of Frank Wouters, *Mr. Heusch.* A man seated, admiring a girl pouring wine for him, *Miss Bredel.* A mother discovering her daughter's love-letter, *Marquis of Bute.*

MIERIS, WILHELM.—The Fruiterer's Shop—Lady and Cavalier taking refreshment, negro servant in waiting—and a Dutch family, *Buckingham Palace.* A Musician, *Earl of Ellesmere.* A female dealer in poultry talking to a fishmonger, *Sir Robert Peel.* David and Bathsheba—A young man giving a bunch of grapes to a woman—Two girls—and other examples, *Mr. Hope.* An old woman and a girl, *Mr. Baring.* A ragged boy exhibiting a raree show to a child—and a Cook at a window, calculating the price of a salmon and a fowl, and other eatables before her, *Mr. Heusch.* Bacchus and Ariadne, *Mr. Wynn Ellis.*

MIERIS, FRANZ, THE YOUNGER.—Examples by, *Earl of Ellesmere.* A woman selling poultry, *Mr. Heusch.*

MIGNARD, PIERRE.—Portrait of Henrietta, Duchesse d'Orleans, daughter of Charles I., *Windsor Castle.*

Portrait of Louis XIV. when young, *Hampton Court.* The same subject, *Buckingham Palace.* Portrait of Descartes, *Earl of Carlisle.* Portrait of Julie, Duchesse de Montansier, *Earl Spencer.*

MIGNON, ABRAHAM.—Bouquet of Roses, *Marquis of Westminster.* A Flower piece, *Marquis of Bute.*

MILANI, GIULIO CESARE.—Portrait of a child, *Hampton Court.*

MILLET, FRANCOIS.—Landscape with temples, and other buildings—and two Landscapes, *Earl of Ellesmere.* Hilly landscape, *Earl of Suffolk.* A youth and a girl in a landscape, *Mr. B. Weld.* Landscape with three shepherds, *Duke of Devonshire.*

MIREVELDT, MICHEL JANSEN.—The Antiquarian, *Windsor Castle.* Portrait of a gentleman, *Earl of Ellesmere.* Portrait of himself, *Duke of Bedford.* A Portrait, *Earl of Radnor.* Several Portraits, *Lord Craven.* A male portrait, *Mr. Galton.* Portrait, *Captain Stirling, M.P.* Maurice, Prince of Orange, *Mr. Ingram.*

MOLA, PIETRO FRANCESCO.—St. John Preaching—Holy Family—and Leda, *National Gallery.* St. Sebastian —Holy Family (small landscape)—and Pluto and Proserpine, *Dulwich Gallery.* Holy Family in a landscape, *Marquis of Lansdowne.* St. Jerome in a landscape, *Earl of Hopetoun.* The Baptism of Christ, *Earl of Ellesmere.* John the Baptist preaching in the wilderness, *Duke of Sutherland.* A Hermit in a landscape, *Mr. M. Ingram.* A Riposo, *Mr. Rogers.* David and Goliah, *Sir Colt Hoare.* Magdalen in a Landscape, *Charles Fox, Esq.* Landscape with figures under trees, *Lord Elcho.* Two pictures, *Duke of Norfolk.* Examples by, *Duke of Devonshire.* Girls bathing, in a landscape, *Mr. Neeld.* Hagar in the Desert, *Miss Rogers.* Portrait of a boy, *Duke of Bedford.* Landscape, *Duke of Marlborough.* Hagar and Ishmael, *Earl of Suffolk.* The Flight into Egypt, *Mr. Galton.* The Preaching of John the Baptist —and a Monk in a landscape, *Mr. Martin.*

MOLINAER, JAN.—Peasant Girl crossing a brook, *Buckingham Palace.* Examples by, *Earl of Ellesmere.* Man and woman in conversation, *Mr. Galton.* A tailor's shop, *Earl of Shrewsbury.*

MOLINAER, CORNELIUS.—A Dutch wake, *Earl of Ellesmere.* Dutch Revel, *G. Hines, Esq.* Hunting Party in a landscape, *Mr. B. Weld.*

MOMPER, INDROCUS DE.—Landscape (woody scene), *Earl of Ellesmere.* A Girl sleeping, and an Old Woman, *Earl of Clarendon.* A Landscape, with figures by Jan Breughel—and other examples, *Duke of Devonshire.* A Mountainous Landscape, figures by Jan Breughel, *Lord Scarsdale.*

MOMMERS, KENDRICK.—Landscape, with figures,—and Ditto, *Mr. Galton.*

MONTAGU, BARTOLOMEW.—A male portrait, *Mr. Vesey Fitzgerald.* A procession to Calvary, *Lord Northwick.*

MORE, KARL DE.—A mother with two children, *Lord Ashburton.*

MOREELZE, PAUL.—Joseph and the Infant Saviour, *Earl of Ellesmere.* A female portrait, *Earl of Shrewsbury.*

MONNOYER, JEAN BAPTISTE.—Two large flower pieces —Ditto, smaller ditto—and fourteen flower pieces, *Hampton Court.*

MONZANI, FILIPO.—Cephalus and Procris, *Earl of Ellesmere.*

MORE, SIR ANTONIO.—Portraits of Charles V. in armour —and of Duke of Alba, *Windsor Castle.* Portraits of Philip II. of Spain—of Queen Mary I. of England—and Head of a lady, *Hampton Court.* Donna Clara, governess of the Low Countries, and Donna Caterina, Duchess of Savoy, *Buckingham Palace.* Portraits of Philip and Mary, *Duke of Bedford.* The Earl of Essex—and a female portrait, *Lord Yarborough.* Sir Francis Walsingham, *Mr. Holford.* Sir Thomas Gresham—and another portrait, *Mr. Neeld.* Portrait of Schoreel, *Society of Antiquarians.* Dr. Butts—and his wife, *Mr. F. Maitland.* Sir Henry Sidney—and his wife, *Colonel Wyndham.* Male portrait—and Philip II., *Lord Dillon.* Female portrait, *Earl of Suffolk.* Third wife of Philip II., *Lord Northwick.* Queen Mary I., *Earl of Carlisle.* Isabella, Queen of Philip II., *Mr. D. Bromley.* Edward VI. and the Princess Elizabeth—and Philip II., *Mr. Fountaine.*

Male portrait, *Mr. Tomline.* His own portrait—Philip II.—and female portrait, *Earl Spencer.*

MORONI, GIOVANNI BATTISTA.—Portrait of a Jesuit, *Earl of Ellesmere.* "Titian's Schoolmaster"—and Head of a young man in black, *Duke of Sutherland.* Portrait of an Ecclesiastic, *Mr. Labouchere.* Male Portrait, *Earl Cowper.* Another, *Earl of Warwick.* Male Portrait, *Duke of Hamilton.* Another, *Captain Sterling, M.P.*

MORALES, CHRISTOBEL PEREZ DE.—Christ bearing the cross, *Mr. Baring.* St. Veronica, *Marquis of Westminster.*

MOSTAERT, JAN.—The Magdalen lifting the lid from the box of ointment—and a Riposo, *Mr. B. Weld.* A Holy Family, *Earl of Clarendon.* Sophonisba, *Hampton Court.* Virgin and Child, *Mr. Ford.* The Adoration of the Kings, *Lord Northwick.* Virgin and child, *Liverpool Royal Institution.*

MOYA, PEDRO DO.—A merry party, *Earl of Shrewsbury.* A girl with birds and vegetables, *Mr. Ford.*

MUDO EL, (JUAN FERNANDEZ NAVARETO).—A Spanish Lady, *Marquis of Lansdowne.*

MOUCHERON, FREDERIC.—Fête Champêtre, figures by Adrian Vandervelde, *Duke of Sutherland.* Garden scene, fountain and foliage (figures by Vandervelde), *Sir R. Peel.* Landscape, with figures by A. Vandervelde, *Mr. Cash* (*Bloomfield*). Ditto, figures by Lingelbach—and ditto, figures by A. Vandervelde, *Mr. Galton.* Ditto, *Liverpool Royal Institution.*

MURILLO, BARTOLOMEO ESTEVAN.—Holy Family, with God the Father—Spanish peasant boy (sketch), *National Gallery.* Crucifixion of St. Andrew—Meeting of Jacob and Rachel—Adoration of the Magi—Assumption of the Virgin—Virgin and Child, in a glory ("Madonna del Rosario")—The Flower Girl—Spanish Peasant Boys, *Dulwich Gallery.* Infant St. John with the Lamb, *National Gallery.* The same subject, *Earl of Lovelace.* The same subject, *Mrs. West* (*Stephen's Green, Dublin*). The Rich Man and Lazarus, *Earl of Ellesmere.* The Prodigal Son—Abraham and the Angels—Head of a Spanish Peasant Girl—Portrait of a Statesman—Nativity and St. John (three small

subjects in one frame) — St. Rufina — St. Justina— and St. Francis, *Duke of Sutherland.* Portrait of Don Justino Francisco Neve (whole-length), with little dog, *Marquis of Lansdowne.* Infant Christ, sleeping — Young St. John — and Laban seeking his Idols (landscape), *Marquis of Westminster.* Immaculate Conception — and the Virgin kneeling, *Marquis of Lansdowne.* St. Joseph with the Infant Christ (sketch), *Mr. Rogers.* The Virgin and Child —and St. Veronica, *Lord Overstone.* St. Anthony holding the Infant Saviour in his arms — Dead Christ and Angels—and Miracle of the Loaves and Fishes, *Mr. Munro.* Head of Christ—The Charity of St. Thomas sharing his clothes—Virgin on a globe attended by Angels—and Virgin and Child in the clouds, with Angels, *Lord Ashburton.* St. Thomas, of Villaneva, distributing alms—The Virgin in Glory, with four Saints—The Annunciation—and The Ascension of the Virgin, *Marquis of Hertford.* The Virgin Praying — The head of the Virgin — and a Girl, *Mr. Holford.* Two Monks standing under a tree, one giving his benediction to the other—and the Virgin and Child, *Mr. Ford.* The Infant Christ sleeping in the arms of Joseph—and St. Thomas with his foot on the globe embracing Christ (sketch), *Mr. Hoskins.* The Infant Christ appearing to St. Anthony, of Padua, *Miss Rogers.* One example, *Sir A. Rothschild.* The Virgin holding the Child in her lap, *Duke of Bedford.* The Virgin in glory, *Mr. R. Sanderson.* St. Joseph with the Child on his arm—the Annunciation—and the Shepherd Girls, *Mr. W. Ellis.* The Spozalizio—The Birth of John the Baptist—and the Virgin with the Child, *Earl of Listowell.* One example, *Sir C. Eardley.* Monks discoursing, *Colonel Wyndham.* The Ascension—and the Coronation of the Virgin, *Earl of Suffolk.* An Old Woman, *Sir Colt Hoare.* A Boy laughing and pointing to the spectator, *Earl of Warwick.* Two Beggar Boys, one holding a pigeon, the other eating a melon—and A Boy, *Earl of Lonsdale.* A Shepherd Boy singing, with a pipe in his hand—*Edinburgh Royal Institution.* Christ as the Good Shepherd, *Glasgow College.* A Riposo,

Mr. M'Lellan. St. John the Baptist as a sleeping child, *Duke of Hamilton.* St. Theresa praying—and the Preaching of St. John the Bishop, *Earl of Shrewsbury.* The Blind Belisarius receiving alms—and the Holy Family, and four Angels, *Duke of Devonshire.* The Virgin and Child, and St. Rosalia—The Adoration of the Kings—and the Holy Family, *Duke of Rutland.* Diogenes throwing away his drinking cup, *Marquis of Exeter.* Christ falling beneath the weight of his Cross, *Earl of Orford.* Christ Healing the Lame Man—St. Augustine in Ecstasy—and St. Joseph with his flowering wand walking with the Infant Christ, *Mr. Tomline.* A Spanish Boy, *Mr. Booth.* Virgin and Child, *Lord Berwick.* Don Andrea di Andreda — A Shepherd Boy playing on the flute—Virgin upon the Crescent Moon — A Riposo—The Ascension—and Joseph working at the Bench, *Mr. Baring.* St. John the Evangelist in ecstasy—Holy Family—The Martyrdom of St. Andrew—and the Virgin with the Sleeping Child, *Mr. Miles.* Joseph relating his Dream to his Brethren, *Lord Arundel of Wardour.* Beggar Boys (two paintings), *Duke of Marlborough.* St. Francis Xavier, *Mr. O'Neil* (*near Manchester*). St. Theresa, *Earl of Shrewsbury.* Two figures in a landscape, *Earl of Radnor.* Jacob putting the rods into the troughs of the Cattle, *Lord Northwick.* Virgin del Rosario and Child—"La Virgin de la Mauzana"—and Vision of St. Francis, *Sir W. Eden* (*Windlestone*). The Good Shepherd, *Baron Rothschild.* Portrait of himself, *Earl Spencer.* Moses striking the Rock, *Lord Normanton.*

MYTENS, DANIEL.—Portraits of Marquis of Hamilton—of Prince Rupert when a Boy—of Princess Hedwig, of Brunswick—of Duchess of Brunswick-Luneburg—of Ernest Count Mansfeldt—of Duchess of Brunswick—of Jeffery Hudson — of Ludovic Stuart, Duke of Richmond and Lennox—and of Lord Zouch, *Hampton Court.* Portraits of Charles the First and his Queen, *Buckingham Palace.* Portraits of the Earl of Arundel, his Wife, and Children, *Duke of Norfolk.* Pictures by, *Duke of Devonshire.* A Female with a guitar,

Mr. Galton. Two Portraits, *Duke of Hamilton.* Portrait of the Marquis of Hamilton, *Earl of Hopetoun.*

MUSCHER.—William Van der Velde at his easel, *Mr. T. Baring.*

NEEFS, PETER.—Interiors of four Churches (four paintings), *Windsor Castle.* Interior of a Church (figures by old Franks), *Hampton Court.* Interior of a Cathedral, *Dulwich Gallery.* Interior of a Church (small), *Mr. Rogers.* The same subject, *Mr. Wynn Ellis*—Two of ditto, *Miss Rogers.* Interior of Antwerp Cathedral, figures by Franks, *Mr. Oppenheim.* Interior of a Church, *Mr. Maitland.* The same subject, *Duke of Marlborough.* St. Peter in Prison—and St. Peter's Deliverance, *Earl of Warwick.* Interior of a Church, *Edinburgh Royal Institution.* The same subject, *Marquis of Bute.*

NELLI, PLAUTILLA.—Madonna di Casa Colonna (copy), *Earl of Shrewsbury.*

NERONI, BARTOLOMEO ("Il Maestro Riccio"). — The Adoration of the Shepherds, *Lord Ward.*

NETSCHER, CASPAR. — William III. when Prince of Orange—and Mary, Princess of Orange, when a girl, *Buckingham Palace.* Vertumnus and Pomona (Duchesse de Mazarin and St. Evremond)—and Interior, with Lady and Cavalier, *Earl of Ellesmere.* Two Children blowing bubbles—A Mother teaching her Child to read; another Child playing with a Dog—and a young Lady seated at a spinning-wheel, *Sir R. Peel.* Boy blowing Bubbles at a window, *Lord Ashburton.* Lady feeding a Parrot, and a Gentleman with a Monkey, *Mr. H. T. Hope.* A Portrait, with a Page, *Baron L. Rothschild.* A Mother and Child—and a young Lady and an old Woman, *Mr. Baring.* A Girl with a Dog—Vertumnus and Pomona — and Sarah giving Hagar to Abraham, *Mr. Neeld.* A group of Figures in a room, *Duke of Wellington.* Boy caressing a Spaniel, *Mr. Labouchere.* Portrait of a Lady, *Mr. Galton.* Portrait of a Boy, *Edinburgh Royal Institution.* Portrait of a Lady, *Mr. M'Lellan.*

NOGARI, GIUSEPPE.—Portrait of his Wife, *Mr. Ford.*

The same subject—and Portrait of a Man, *Mr. B. Weld.*

NUZZI, MARIO ("Da Fiori"). — Two Flower Pieces, *Hampton Court.*

OGGIONE, MARCO.—The Last Supper (copy from Da Vinci), *Royal Academy.*

ONMEGANCK. — A Bull, *Dulwich Gallery.* Cows in a Pond, *Duke of Sutherland.* Cows in a Meadow, *Mr. H. T. Hope.* Cow and Sheep, *Mr. Baring.* Landscape, with Cattle, *Mr. Wombwell.* Six Cattle Pieces, *Earl of Listowel.* One Cattle Piece, *Earl of Shrewsbury.*

ONORIO, MARIANI.—Salvator Mundi—and the Virgin with a book, *Earl of Ellesmere.*

ORCAGNA, BERNARDO.—The Crucifixion, an altar-piece, *Mr. D. Bromley.*

ORIZONTE ("Jan Franz Van Bloemert").—The Colosseum, with Figures, *Duke of Sutherland.* Ruins, with Figures and Mountainous background, *Marquis of Westminster.* Buildings, *Duke of Devonshire.* Two Landscapes, *Mr. B. Weld.* A Landscape, *Sir A. Campbell.* A Landscape, *Mr. C. Wynn.*

OSTADE, ADRIAN VAN.—Woman with a pitcher—Interior of a cottage—Man smoking—and Boors merry-making, *Dulwich Gallery.* Dutch courtship—Domestic scene—Dutch boors smoking and drinking—Ditto playing at backgammon—Ditto smoking and regaling—A Dutch family—A peasant woman—Interior, five boors, woman and children—and a Musical party, *Buckingham Palace.* Interior of a cottage—A lawyer in his study—A village ale house—A Dutch peasant drinking a health—Two artisans playing at tric-trac—and a Dutch courtship, *Earl of Ellesmere.* Peasant, wife, and three children—Man playing on the violin, nine other figures—Three peasants carousing—Woman and child looking over a half door—Dutch village with church tower—and a Man with pipe, woman with liquor, *Lord Ashburton.* A bagpiper entertaining a group of rustics before a cabaret—An old man offering an old woman lounging at a door a piece of gingerbread—and a Family of peasants in the court-yard of a house, *Mr. H. T. Hope.*

Group of persons in a room, *Marquis of Hertford.* Four persons in a room playing cards, seven others, one with beer-jug—and a musician performing before two adults and two children, *Mr. Baring.* Man and his wife seated, servant and two children, girl and dog—and Five men and a woman seated round a table, *Mr. Holford.* Three peasants playing cards, *Lord Colborne.* A village festival—Three peasants playing cards, one pouring out beer—and a Woman on a table reading a newspaper to two men, *Mr. Heusch.* A lawyer in a velvet cap reading, *Mr. Morrison.* Boors playing at nine-pins and regaling, *Duke of Wellington.* Rustics dancing to a fiddle, a group of spectators, children and dog, *Sir A. Rothschild.* Five peasants playing cards, *Miss Bredel.* A peasant drinking, others in the back ground—and Four peasants before a fire, *Mr. W. Ellis.* Two landscapes, *Mr. Bale.* A group in a room, *Mr. H. Hawkins.* Rustics in a tavern dancing and merry-making, *Mr. Forster.* A group in a room, *Mr. Gray.* Four musicians, *Lord Northwick.* Two old women taking a dram—Peasants dancing to a pipe and a drum before a cottage, other groups—and Boors card-playing and drinking in a tavern, *Lord Lonsdale.* A peasant and the interior of his dwelling, *Duke of Hamilton.* A peasant's wedding, *Earl Fitzwilliam.* An old couple reposing in a bower after a meal, and a friend looking in, *Duke of Rutland.* Peasants dancing, *Mr. Tomline.* A lawyer with spectacles reading a paper—A schoolmaster hearing a lesson, another boy—and Two boors at backgammon, *Marquis of Bute.* The alchemist, *Sir R. Peel.* A group in a room, *Mr. J. La Touche.*

OSTADE, ISAAC VAN.—A village, *Mr. Sanderson.* Landscape, *Dulwich Gallery.* Ditto, *Mr. Morrison.* Travellers halting—and Village inn enjoyments, *Earl of Ellesmere.* Halt of travellers—and a Peasant's family, *Buckingham Palace.* Scene on a frozen canal, grey horse—a village dance, *Mr. Wynn Ellis.* View of a canal in Holland with skaters, sledge drawn by a horse, *Marquis of Lansdowne.* Three men and two horses before a house, *Mr. Neeld.* Entrance to a village—and Scene on the ice, loaded sledge with grey horse, cottage with

peasants, *Sir R. Peel.* „ Two men and horses before a tavern, *Duke of Bedford.* Country inn, villagers, and travellers, *Lord Ashburton.* Four peasants playing cards, seven drinking, *Mr. Baring.* Mounted travellers listening to a bagpipe player, with other groups at an ale-house, *Mr. Holford.* The nine-pin players, *Mr. G. Field.* Group before a tavern, *Lord Overstone.* Village, groups of people, horsemen, and pigs, *Mr. Vivian.*

OSTEYDORFER, MICHAEL.—Pardon through faith, *Mr. B. Weld.*

PACCHIAROTTO.—Virgin and Child, *National Gallery.* Virgin with infant on her knees, in a Landscape, *Marquis of Lansdowne.*

PADOVANINO, FRANCESCO.—Cornelia and her children, *National Gallery.*

PAGANI, VINCENZO. — The Annunciation, *Mr. D. Bromley.*

PAGGI, GIOVANNI.—Venus and Cupid, *Dulwich Gallery.*

PALAMEDES.— The wearied cavalier, *Mr. W. Jenkins,* Male Portrait, *Duke of Devonshire.*

PALMA, GIACOPO ("Il Vecchio").—The Last Supper, *Hampton Court.* The Virgin, Child, and Joseph—and the Entombment, *Sir A. Campbell.* The Virgin and Child, John the Baptist, and a female saint—and the Virgin and Child, SS. Joseph and Catherine, *Mr. Munro.* The Virgin and Child worshipped by saints, *Mr. Holford.* Diana and Actæon—Adoration of the shepherds—A Holy Family—and Virgin and Child, *Hampton Court.* A Doge of Venice—A Riposo—and a Holy Family, *Earl of Ellesmere.* The concert, a Landscape—and Virgin and Child, St. John and the Magdalen, *Lord Northwick.* Portrait of a Doge, *Lord Hopetoun.* The Virgin, the Child holding the globe, John the Baptist, and St. Catherine, *Earl Fitzwilliam.* The birth of Adonis — and the death of Adonis, *Earl of Shrewsbury.* Venus and Cupid, *Fitzwilliam Museum.*

PALMA, GIOVANO (the younger).—The shepherds' offering—and a Magdalen dying, *Hampton Court.* An allegory, *Duke of Hamilton.*

PALMEZZANO, MARCO.—The Virgin enthroned, *Mr. D. Bromley.*

PALOMINO.—A Franciscan with buildings, *Mr. Hoskins.*

PANNINI, GIOVANNI PAOLO. — Ancient ruins with figures, *National Gallery.* The piazza in front of St. Peter's—and an interior with views of ancient edifices, *Earl of Ellesmere.* Ruins with figures—The same—Marriage of Cana, *Duke of Sutherland.* Colosseum and ruins of Rome, *Earl of Miltoun.* Interior of St. Peter's, *Mr. Neeld.* Interior of a church, *Mr. H. Hawkins.* The baths of Titus and ruins of Rome, *Duke of Buccleugh.* The Colosseum—and the Pyramid of Cestius, *Mr. Tomline.*

PARCELLES, JAN.—Seaport and shipping (bay of St. Lucaz)—Return of Charles the Second from Spain (sea-piece), *Hampton Court.*

PARMEGIANINO (FRANCESCO MAZZUOLI).—Mary Magdalen in the desert, *Duke of Devonshire.* St. Luke painting the Virgin and Child, *Mr. Ford.* Ceres, *Earl of Pembroke.* Count Sanvitale, *Mr. Vivian.* St. John the Baptist—and a Vision of St. Jerome, *Mr. Miles.* Venus and the Graces bathing, *Duke of Hamilton.* A male portrait, *Duke of Devonshire.* Vision of St Jerome. *National Gallery.* Holy Family with four angels—Madonna and Child ("Madonna della Rosa") — Holy Family — and a Portrait of a lady with an orrery, *Hampton Court.* Portrait of a man—of an officer of the pope's guard—of a man with a book — and a Minerva, *Windsor Castle.* Cupid shaping his bow—and the Virgin with Christ, St. John, and the Magdalen, *Earl of Ellesmere.* Portrait of a young man—and Holy Family with five saints, *Duke of Sutherland.* The marriage of St. Catherine—and Vision of St. Jerome (study), *Marquis of Westminster.* The Nativity, *Miss Rogers.* The education of Jesus, *Mr. Munro.* The wise men's offering, *University of Dublin.* The Virgin and Child, St. John, and St. Catherine, *Mr. Morrison.* Marriage of St. Catherine—and the Virgin, Child, and three saints, *Mr. Hanford.*

PELLEGRINO DA MODENA (MUNARI). — Virgin and Child enthroned, *Duke of Sutherland.*

PATENIER, JOACHIM.—The Virgin and Child, marriage of St. Catherine, male and female saint, *Mr. A. Barker.* The Visitation, *Mr. Green.* A canonized bishop, *Mr. Maitland.* The marriage of the Virgin, *Mr. B. Weld.* The adoration of the kings—and the Virgin and Child, buildings, *Mr. M'Lellan.* The Crucifixion, *Captain Sterling, M.P.*

PEDRINI, GIOVANNI D.—Mary Magdalen, *Lord Malmesbury.* A female saint, *Lord de Mauley.* Christ, and a boy with a globe, *Duke of Devonshire.* The repentant Magdalen, *Mr. Tomline.*

PENTZ, GEORGO.—Portrait of a young man, *Hampton Court.* Portrait of Erasmus, *Windsor Castle.*

PENNI, GIANFRANCESCO ("Il Fattore").—Virgin and Child, *Duke of Sutherland.* Woman nursing two children (a Carità), *Mr. Neeld.* Virgin and Child (Raphael), *Earl of Pembroke.*

PESELLI, PESELLO.—God the Father, God the Son, Cherubim and Seraphim, *Mr. Davenport Bromley.* Virgin and Child with little St. John, *Lord Ward.*

PERUGINO, PIETRO (Vanucco).—Virgin and Child with St. John, *National Gallery.* Marriage of St. Catherine, *Marquis of Westminster.* Virgin and Child, *Mr. Beriah Botfield.* A Pietà, with St. John, *Mr. Labouchere.* Predella picture in three compartments, *Mr. A. Barker.*

PERUZZI, BALDASSARE.—Adoration of the wise men, *National Gallery.* The same subject, *Earl of Ellesmere.*

PESELLINO (FRANCESCO DI PESELLO).—The exhibition of a Relic, *Liverpool Institution.*

PETERS, BONAVENTUR.—Marine view, agitated sea, *Mr. Galton.*

PIETRO, SANO DI.—The baptism of Christ, *Rev. Mr. Russel.* St. Peter restoring Tabitha, *Mr. F. Maitland.* The Virgin and child, two saints and two angels, *Strangways' Collection, Oxford.* The legend of St. Clara, *Sir John Boileau.*

PIOMBO, SEBASTIAN DEL.—A Pietà with two angels—The Holy Family—and a Male head, *Mr. Harford.* Clement VII. seated—and the Transfiguration, *Duke of Hamilton.* The Virgin and Child, *Mr. D. Bromley.* Portrait of a monk in the costume of the Fran-

ciscan order — and a Portrait of Count Frederic da Bozzola, *Marquis of Lansdowne.* Holy family, with St. John and the donor, *Mr. Baring.* Resurrection of Lazarus—Cardinal Hippolito de Medici and Sebastian—and Giulia Gonzaga, *National Gallery.* Visitation, *Duke of Northumberland.* A Lady of Florence, *Hampton Court.* The Entombment, *Earl of Ellesmere.* Portrait of Titian, *Lord Malmesbury.* A group of portraits, *Mr. Labouchere.* A male portrait, *Mr. Holford.* Ditto, *Marquis of Fread-albane.* A young man with silver vessel of flowers, statuettes, *Duke of Bedford.* Female portrait, *Duke of Marlborough.* Ditto—and St. Sebastian, *Earl of Radnor.* Portrait of Michael Angelo, *Mr. Vivian.*

POELEMBERG, CORNELIUS.—Landscape—Ditto (small, with figures)—Ditto, with nymphs—The same subject —Landscape with Diana and Nymphs—and Ditto with Nymphs and Satyrs, *Hampton Court.* Ditto, with Nymph and Cupid asleep — Landscape, *Dulwich Gallery.* Children of the king and queen of Bohemia, *Hampton Court.* Landscape, with ancient ruins and figures, *Buckingham Palace.* Ditto, with building and figures, nude nymph in foreground—and Ditto, with nymphs bathing, *Earl of Ellesmere.* Ditto, with figures, *Rev. J. A. Malet.* Ditto, ruins and figures—Nymphs bathing, *Mr. Munro.* Landscape—A Riposo, *Duke of Devonshire.* Ditto, *Mr. Seymour.* Cymon and Iphigenia, *Duke of Bedford.* A Landscape, *Earl of Hopetoun.* Nymphs bathing, *Duke of Buccleugh.* A Charity, six children and angels, *Mr. M. Ingram.* The Adoration of the shepherds—St. Lawrence, *Duke of Rutland.* Christ with two disciples on the road to Emmaus, *Marquis of Exeter.* Landscape, *Earl of Orford.* Four examples, *Fitz. Mus. Oxford.* A Riposo, *Marquis of Bute.*

PINTURRICCHIO, BERNARDINO.—Two small sacred subjects, *Lord Ward.*

POLLAJNOLA, ANTONIO.—A lady of the Soderini family, *Miss Rogers.* Portrait of a youth, *Mr. Bale.*

PONTORMO, JACOPO CARRUCCI.—Venus and Cupid (from the design of Michael Angelo), *Hampton Court.* Michael Angelo's dream. *National Gallery.* A young

Man in a black hat, *Mr. Baring*. Alessandro de' Medici, *Lord Ward*. Gaston de' Medici, *Duke of Hamilton*.

PORDENONE ("Giovanni Antonio Lucinio"). — Pordenone and his Family—A Man—A Man in black—and a Gentleman, *Hampton Court*. The Finding of Moses—and the Adoration of the Kings, *Marquis of Exeter*. The Woman taken in Adultery, *Duke of Sutherland*. Portrait of a Musician—A Man drinking out of a glass—and a Man with his hands upon a parapet, *Earl Brownlow*. Christ on the Mount of Olives, *Edinburgh Royal Institution*. A group of portraits, *Mr. D. Bromley*. The Death of Peter Martyr, *Earl of Shrewsbury*.

PORBUS, FRANZ (the younger).—Portraits of Marie de Medicis—and of Henry IV. of France, *Hampton Court*. Portrait of Le Balafré, *Earl Spencer*. Head of a young Girl, with ruff, *Lord Walter Butler*. Henry II. of France, *Duke of Sutherland*.

PORBUS, FRANZ (the elder). — A Knight of St. Michael, *Lord Carlisle*. Two Portraits, *Marquis of Bute*.

POTTER, PAUL.—Landscape, with cattle — Ditto, with figures—Two Cows near a tree—and a Cow (small sketch), *Dulwich Gallery*. Young Bull and two Cows in a meadow—Huntsmen halting before a farm-house—Two Pigs, with their hind legs tied—and Boy stealing Puppies, attacked by the Mother, *Buckingham Palace*. Three Oxen in a meadow, *Earl of Ellesmere*. Dairy Farm, five Cows, a Bull and three Sheep, Girl milking, Herdsman, Lady and Gentleman walking in a meadow, Farm-house and Chateau, *Marquis of Westminster*. Pastoral Scene, two Men unloading a cart, flock of Sheep, Horse, and Farm-Buildings, *Sir Robert Peel*. A Dairy Farm—Two Oxen in a meadow, a Cow near the stump of a tree, *Lord Ashburton*. A Bull standing near a recumbent Cow, two Sheep, another Cow, and some Trees—A Man with grey Horse in a Barn, another Man helping a Lad to mount a brown Horse, a Woman and Child, four Horses and a Dog, Cows in a Meadow—and Five Cows on a Hill, a Village in the distance, *Mr. H. T. Hope*. A young brown Bull with

two Sheep, other cattle, *Mr. Baring*. An Ass, and two Goats butting, *Mr. Holford*. Landscape, with a Stag hunt, *Mr. Wynn Ellis*. Landscape, *Mr. Morrison*. Three Cows standing in a Meadow, and one lying down, *Mr. Miles*. Two cattle pieces, *Duke of Buccleugh*.

POUSSIN, GASPAR ("Gaspar Dughet"). — Landscape, with Abraham and Isaac—View near Albano—Dido and Æneas—Italian Landscape—View of Larici—and a Land Storm, *National Gallery*. A Landscape, with two figures, *Buckingham Palace*. Sea Piece, story of Jonah, figures by N. Poussin—Landscape — Ditto, woody—Ditto, wild rocks, *Windsor Castle*. Landscape—Destruction of the Children of Niobe—View near Tivoli, *Dulwich Gallery*. Landscape, valley surrounded by hills—Ditto, intersected by river—Ditto, mountainous storm effect—and Ditto, neighbourhood of Tivoli, *Earl of Ellesmere*. Ditto, Cattle on a mountain, *Duke of Sutherland*. Ditto, Shepherds with Dogs—Ditto, Morning—and Ditto, Tivoli, the Temple of the Sybil, *Marquis of Westminster*. Ditto, *Lord Ashburton*. Ditto, *Lord Yarborough*. Ditto, with two figures and building, *Mr. Munro*. View of Tivoli, *Marquis of Hertford*. Landscape, with Cave, Huntsman and Dog, *Mr. Baring*. View of the Campagna—Landscape, Shepherd, Sheep, and two Figures—Ditto, with flock of Goats, *Mr. Holford*. Ditto, with Waterfall, *Lord Ward*. Two Landscapes, *Mr. Mackinnon*. A Landscape, *Mr. Morrison*. Three ditto, *Miss Rogers*. Ditto, *Lord Carlisle*. Apollo pursuing Daphne—Landscape, with storm and two figures—and Ditto, buildings and hills, *Mr. W. Ellis*. Landscape, a Man Angling, and a Woman, *Colonel Wyndham*. The Disciples going to Emmaus, *Mr. J. Morrison*. Two Landscapes, *Earl of Radnor*. Two Landscapes—and Temple of the Sibyl at Tivoli ; Flight into Egypt in the foreground, *Earl of Suffolk*. A Landscape, *Sir Colt Houre*. Elijah, an Angel, and the Almighty, figures by N. Poussin—and two Views of Tivoli, *Mr. Miles*. A Landscape, Fortress, and Hills—Ditto, a Storm—and Ditto, Two Monks and two Shepherds, *Mr. Harford*. Landscape, with two Shepherds—Ditto,

with Shepherd and Flock—and Ditto, Campagna, two Shepherds, *Lord Northwick*. Landscape, Tivoli, with the Temple of the Sibyl, two Women in a cart drawn by two Oxen, *Mr. Martin*. Ditto, with a Man and an Ass—A Landscape, *Earl of Lonsdale*. Ditto, with two figures, *Mr. M'Lellan*. Ditto, with Thunder Storm—Ditto, with Flock of Sheep, *Duke of Hamilton*. A Landscape, *Mr. Ingram*. Five ditto, *Duke of Devonshire*. Two ditto, *Mr. D. Bromley*. Christ going with two Disciples to Emmaus—and two Landscapes, *Duke of Rutland*. A Landscape, *Mr. Fountaine*. Ditto, *Fitz. Mus., Cambridge*. Ditto, *Earl Spencer*. Ditto, *Mr. Booth*. Two ditto, *Marquis of Bute*.

POUSSIN, NICOLO.—The Plague at Ashdod—The Nursing of Bacchus—Dance of Bacchanals—Landscape—Cephalus and Aurora—Phineas and his Followers—and Sleeping Nymph, *National Gallery*. Nymphs and Satyrs, *Hampton Court*. Holy Family—Flight into Egypt—Assumption of the Virgin—Destruction of the Children of Niobe—The Nursing of Jupiter—Rinaldo and Armida—Mercury and Venus—Jupiter and Antiope—Three Landscapes—and Ditto (small), *Dulwich Gallery*. Holy Family, *Mr. Hope*. Adoration of the Magi—and Apollo presenting a Draught of Helicon to a youthful Poet, *Dulwich Gallery*. The same subject, *Mr. Hope*. A Bacchanalian Festival, *National Gallery*. The same subject (two paintings), *Lord Ashburton*. Baptism—Confirmation—Marriage—Penance—Ordination—The Last Supper—Extreme Unction—(the Seven Sacraments)—and Moses striking the Rock, *Earl of Ellesmere*. Set of Seven Sacraments, *Duke of Rutland*. Bacchanal pointing to a Satyr—and Holy Family, *Duke of Sutherland*. Landscape (story of Calisto)—Ditto, the Israelites returning thanks—Infants at play—and Holy Family, with Angels, *Marquis of Westminster*. Landscape, ancient Tomb—and Ditto, with Ruins, and Sheep, *Marquis of Lansdowne*. Landscape, Campagna—Adoration of the Shepherds—and a Landscape, *Mr. Rogers*. Departure from Egypt—and Adoration of the Golden Calf, *Earl of Radnor*. Plague of Athens, *Mr. Miles*. Jupiter and Io, *Lord Ashburton*. "Et in Arcadia ego"—

God the Father, with Angels in Glory—Holy Family, with Angels bearing Flowers—and View of the Forum, two paintings, *Duke of Devonshire.* Diogenes throwing away his Cup—and the Almighty, with a glory of Angels, a Family worshipping, *Earl de Grey.* Venus and Adonis, with Amorini and Swans—St. Peter in Prison with the Angel (sketch)—and the Infant Christ caressing St. Anthony, *Mr. Munro.* The Dance of the Seasons, *Marquis of Hertford.* The Preaching of St. John in the Wilderness, *Lord Ward.* Infant Bacchanals, *Mr. Neeld.* Copy of Giovanni Bellini's Picture, with Titian's landscape, *Sir C. Eastlake.* Bathsheba and David—Moses trampling on Pharaoh's Crown, *Duke of Bedford.* Antiope and Jupiter, *Lord Listowel.* Portrait of Du Quesnoy, *Earl Cowper.* Nymph, Satyrs, Cupid, and Fruit—Cupid kissing a Nymph; Satyr bringing Fruit—Bacchanalian Children (sketch)—and the Flight of Pyrrhus, *Earl of Darnley.* Bacchanalian Fête, *Mr. Morrison.* The Rape of the Sabines—and the Choice of Hercules, *Sir Colt Hoare.* Landscape, a Man, Woman, and grey Horse, *Mr. Harford.* Apollo and Daphne—Pan kneeling before a Nymph—Sleeping Satyrs, and a Boy—Venus showing Æneas his armour—and a Landscape, with goatherd, *Lord Northwick.* Landscape, with shepherd, *Liverpool Royal Institution.* An old Man speaking to a group of Figures; buildings and landscape, *Sir A. Campbell.* The Virgin and Child, SS. John and Elizabeth, *Mr. Ingram.* Rinaldo and Armida, *Lord Scarsdale.* A Landscape, Mythological subject, *Mr. Fountaine.* Boys catching Birds, *Mr. Booth.* Two Landscapes, *Marquis of Bute.*

PRIMATICCIO, FRANCESCO.—Ulysses returned to Penelope, *Earl of Carlisle.*

PRETI, MATTIA ("Il Calabrese").—Old Man playing the lute, and young Man the Violin, *Duke of Devonshire.* Time unveiling Truth, *Marquis of Exeter.*

PROCACCINI, GIULIO CESARE.—Holy Family, *Mr. Neeld.* Marriage of St. Catherine, *Liverpool Royal Ins.* The Dead Christ lamented by the Magdalen, and Angels (sketch), *Edinburgh Roy. Ins.*

PROCACCINI, CAMILLO.—The Virgin and Child, SS.

John and Joseph, *Mr. M'Lellan.* The Tribute Money, *Mr. Harford.*

PYNAKER, ADAM.—Landscape, Lake with distant hills, *Marquis of Lansdowne.* Ditto, Mountainous, with cascade, *Earl of Ellesmere.* Ditto, with loaded ass, *Duke of Sutherland.* Landscape—Ditto, figures by Berghem, *Dulwich Gallery.* Mediterranean Coast, with Pirates, *Mr. Munro.* Arch of a Bridge, and drove of Cattle, *Mr. Baring.* Landscape, *Mr. Neeld.* Ditto, *Duke of Bedford.* Ditto, with Cattle, *Mr. Galton.* Ditto, with Shepherd, Dog and Cow, *Edinburgh Royal Institution.* Ditto, *Sir A. Campbell.* Ditto, with Cattle, *Duke of Rutland.*

QUELLINUS, ERASMUS.—Interior of a Picture Gallery, *Windsor Castle.* The Flight into Egypt, *Mr. Galton.*

RAPHAEL ("Rafaelle Sanzio da Urbino").—St. Catherine—The knight dreaming—and Pope Julius II., *National Gallery.* St. Francis and St. Anthony of Padua, *Dulwich Gallery.* Death of Ananias—Elymus struck with blindness — Healing of the Lame man at the Beautiful gate—The Miraculous Draught of Fishes—Paul and Barnabas at Lystra—St. Paul preaching at Athens—and the charge of St. Peter, (cartoons), *Hampton Court.* Holy Family with St. John—Vierge aux Candélabres—and Holy Family "La Vierge au Palmier," *Mr. Munro.* "La Madonna del Passeggio"—Madonna and Child (half-length)—"La plus belles de Vierges"—and "La Vierge au Linge," *Earl of Ellesmere.* Madonna and Child—and Christ on the Mount of Olives, *Mr. Samuel Rogers.* St. John preaching, *Marquis of Lansdowne.* The Virgin lifting the veil from the Child—and Christ bearing his Cross, *Mr. Miles.* The same subject, *Duke of Sutherland.* Madonna and Child, *Duke of Marlborough.* Crucifixion with four saints—and the three Graces, *Lord Ward.* Madonna dell' Impannati, *Rev. W. Sandford.* Madonna Aldobrandini, *Lady Garvagh.* Madonna and Child, two paintings, *Earl Cowper.* Male portrait, *Colonel Wyndham.* Joanna of Arragon, *Earl of Warwick.* Virgin and Child, *Lord Ashburton.* Christ on the Mount of Olives, *Mr. Maitland.* The Spasimo, *Mr. Harford.*

RAZZI, GIOVANNI ANTONIO.—Virgin and Child, SS.

John and Joseph, *Lord Elcho.* Christ, SS. Sebastian and Roch, *Duke of Hamilton.* One example, *Captain Stirling, M.P.*

REIDINGER, JOHN ELIAS. — Three stags, *Marquis of Westminster.*

REMBRANDT, VAN RHYN.—Christ taken down from the cross—The woman taken in adultery—The adoration of the shepherds—Landscape (Tobias and the angel)—A woman washing—A Jewish Rabbi—A Jew merchant—A Capuchin friar—and Rembrandt's portrait, *National Gallery.* Jacob's dream—Girl leaning out of a window—and a Portrait, *Dulwich Gallery.* Head of a young man—and of an old woman, *Windsor Castle.* Head of a Jewish Rabbi—and of a woman, *Hampton Court.* Christ appearing to Mary Magdalen, "noli me tangere"—The adoration of the Magi—The shipbuilder and his wife—Burgomaster Pancras and his wife—Lady with fan—Jewish Rabbi—and Portrait of himself, *Buckingham Palace.* Portrait of himself—The mill—Portrait of a Burgomaster—of a Lady—and a small Landscape, *Marquis of Lansdowne.* An officer in a cuirass, *Fitzwilliam Museum.* The prophetess Hannah, with her son Samuel, in the temple, "Samuel and Eli"—Portrait of himself—of a Burgomaster—and of a Lady with point-lace collar, *Earl of Ellesmere.* Portrait of a gentleman in a dark grey vest, with large falling collar, and gold chain—River and three cows—and the finding of Moses, *Sir R. Peel.* A lady and her husband, *Mr. Hope.* Portrait of himself as a soldier—of Nicholas Berghem—of his wife—of a gentleman with a hawk—of a lady with a fan—The visitation—and a Landscape (figures by Teniers), *Marquis of Westminster.* Allegorical sketch, illustrating the delivery of the united provinces—Portrait of himself—and a landscape, *Mr. Rogers.* Judas casting away the pieces of silver, *Lord Charlemont.* The woman taken in adultery, *Duke of Marlborough.* Adoration of the Virgin, *Mr. Baring.* Portrait of Jansen — of Lieven van Coppenhol—of Himself—of a Gentleman holding his glove—of a Lady—of a Gentleman in an easy chair—and another, in a slouched hat, *Lord Ashburton.* A Burgomaster, and the unmerciful servant, *Marquis of*

Hertford. Boy blowing bubbles—and head of a warrior, *Under Secretary, Lodge, Dublin.* Head of an old woman—and Judas returning the thirty pieces, *Marquis of Drogheda.* A Landscape, *Earl of Yarborough.* John Pellicorne and his son — Madame Pellicorne and her daughter, *Marquis of Hertford.* Rainier Anslo and his mother—and Portrait of a cavalier, *Lord Ashburnham.* Duchess of Lorraine, *Earl of Yarborough.* The circumcision—and Rembrandt's mother, *Earl Spencer.* A man with his hand resting on a bust of Homer, *Lord Brownlow.* A Rabbi—and a young girl, *Duke of Bedford.* The Rev. John Elison — and his wife, *Rev. Mr. Colby.* Marshal Turenne on horseback—and Portrait of a young man, *Earl Cowper.* Nursemaid, children, and a goat—and his own Portrait, *Sir Anthony Rothschild.* Christ on board the ship awakened by his disciples—group of family portraits—and Landscape with river and trees, *Mr. Hope.* Lucretia stabbing herself — and his own Portrait, *Mr. Munro.* His own portrait—A male portrait—and portrait of a negro, *Marquis of Hertford.* Three portraits, *Mr. Holford.* Portrait of an old man, *Lord Colborne.* Potiphar's wife complaining of Joseph—and his own Portrait, *Mr. Neeld.* Another portrait of himself, *Mr. Norton.* An old woman in a black dress, *Sir C. Eastlake.* His own portrait as a young man—and a Male portrait, *Earl of Carlisle.* Man and his wife, *Mr. W. Ellis.* Male portrait, *Marquis of Exeter.* Lucretia with a dagger—Angel announcing the birth of Samson to his parents—and a man bearing a falcon, *Mr. Wombwell.* The burgomaster Six, *Lady Dover.* A Rabbi, *Mr. Gray.* Catherine Hoogh, *Mr. Higginson.* A portrait, *Lord Overstone.* Male portrait—Female, ditto—and his own Portrait as a young man, *Colonel Wyndham.* Rembrandt's daughter, *Mr. Morrison.* Elijah restoring the widow's son—and Two gypsies by moonlight, *Sir Colt Hoare.* The angel, Tobit, and the fish—Portraits of a man and woman—and a male portrait, *Lord Northwick.* Belisarius led by a youth, *Earl of Lonsdale.* A woody landscape—and hilly ditto, *Edinburgh Royal Museum.* The entombment, *Glasgow College.* Prince Adolphus of Geldern menacing his father in prison—

and portrait of a young man, *Duke of Hamilton.* Rembrandt's grandmother, *Earl of Hopetoun.* Female portrait, *Duke of Buccleugh.* Christ with his disciples at Emmaus—and his own Portrait, *Mr. Ingram.* Portrait of a young man, *Duke of Rutland.* Prince Adolphus of Geldern menacing his father—and Head of an old man, *Mr. Booth.*

RIBERA. See Spagnoletto.

RIBALTA, FRANCESCO.—Christ bearing his cross, *Mr. Ford.* The same subject, *Mr. Hoskins.* The last judgment—and another example, *Sir W. Eden.*

RIBALTA, JUAN DE.—St. John and the lamb, in landscape, *Mr. Hoskins.*

RICCI, SEBASTIAN. — Christ at the house of Simon, Mary Magdalen anointing his feet—The pool of Bethesda—The woman taken in adultery—The woman healed by faith—Christ and the woman of Samaria—Triumph of Spring over Winter — and the continence of Scipio, *Hampton Court.* The resurrection of Christ — and Vespasian rewarding his soldiers, *Dulwich Gallery.* Picture by, *Duke of Devonshire.*

RICCI, MARCO.—The marriage of Bacchus and Ariadne, *Mr. B. Weld.* A ruined temple, *Sir Compton Domville.* A picture by, *Duke of Devonshire.* The Adoration of the kings, *Earl of Shrewsbury.*

RIGAUD, HYACINTH. — Portrait of Louis the Fourteenth — of Boileau—and of a French gentleman, *Dulwich Gallery.*

ROESTRATEN, PETER.—Still life—The same, *Hampton Court.*

ROMANELLI, FRANCESCO. — One example, *Duke of Devonshire.* Female portrait, *Mr. Miles.* The flight of Celia and her companions, *Liverpool Royal Institution.* The rape of Proserpine — The death of Adonis, *Mr. B. Weld.*

ROMANO, GIULIO (Pippi).—A Charity—and Assumption of the Magdalen, *National Gallery.* Battle between Constantine and Maxentius, after Raffaelle's fresco in the Vatican—The birth of Jupiter and Juno—Europa—The nursing of Jupiter — Jupiter and Juno about to take possession of the throne of heaven—A sacrifice — Venus (Amphitrite)—The burning of

Rome—Two Roman emperors on horseback, *Hampton Court.* St. Luke painting the Virgin, *Marquis of Westminster.* The education of Jupiter—and the birth of Jupiter, *Lord Northwick.* The nursing of Hercules, *Earl of Ellesmere.* The Virgin holding the infant Christ, *Mr. Munro.* The Madonna della Sedia (copy), *Duke of Wellington.* A procession of men and animals, *Liverpool Royal Institution.* Head of Julius the Second (study), *Earl of Shrewsbury.* Holy Family of Raphael (copy), *Mr. Oakover.*

ROMANINO, GIROLAMO.—The woman taken in adultery brought before Christ, *Lord Northwick.*

ROOS, HENDRICK.—Cattle in a meadow, *Earl of Ellesmere.*

ROSA, SALVATOR.—Moses striking the rock (small landscape), *Hampton Court.* Mercury and the woodman (landscape), *National Gallery.* Soldiers gambling—Young man drawing—Head of an old man—and a Landscape, *Dulwich Gallery.* Ditto, Jacob watering his flock—"Les Augures," *Earl of Ellesmere.* A rocky shore with an impending storm, *Mr. H. T. Hope.* Rocky landscape—and Group of figures near rocks, *Lord Ward.* Landscape with Apollo and the Sybil, *Marquis of Hertford.* St. John preaching in the wilderness—and Sea-coast with soldiers, *Mr. Baring.* Mountainous landscape with three figures, *Mr. Holford.* Two rocky landscapes, *Duke of Bedford.* Mountains near the sea-shore—and robbers attacking travellers, *Mr. W. Ellis.* Landscape with robbers—and a Landscape, *Mr. Labouchere.* A sea-coast, *Earl of Radnor.* A waterfall, *Earl of Pembroke.* Landscape with robbers, *Mr. Miles.* Two large landscapes—A male figure on a rock—A cave, with water seen through it—and a sea-shore (two subjects), *Mr. Harford.* Allegory on the wretchedness and uncertainty of life—Rocky coast, and three figures—Robbers upon rocks—and Soldiers playing with dice, *Lord Northwick.* Two robbers under large trees—Democritus (small)—and an old man under a tree, with a hermit, *Earl of Warwick.* Angel and Tobit in a landscape, *Mr. Martin.* An enchantress, *Mr. B. Weld.* Landscape with soldiers—and St. Jerome in a landscape, *Earl of Lonsdale.* Landscape

with robbers, *Edinburgh Royal Institution.* Laomedon, king of Troy, with Neptune and Apollo, *Glasgow College.* An ancient warrior, *Duke of Hamilton.* A landscape, *Duke of Buccleugh.* A man holding a white dove, and pointing downwards, *Earl of Carlisle.* Portrait of the Marchesa Ricciarelli—and Portrait of himself, *Marquis of Lansdowne.* The same subject—Diogenes—Democritus—The three Marys at the tomb—and a Faun in a landscape, *Marquis of Westminster.* Jason charming the Dragon that guarded the golden fleece, *Mr. Rogers.* The same subject—and Rocky coast with figures, *Earl Fitzwilliam.* Landscape with figures (two subjects), *University of Dublin.* Jason charming the dragon, *Lord de Mauley.* One example, *Lord de Grey.* St. Jerome—and a Group of robbers in a landscape, *Lord Yarborough.* Jacob's dream, in a landscape, *Duke of Devonshire.* Mountainous coast with fishermen—Landscape with horsemen—and Two rocky landscapes with robbers, *Earl Cowper.* Pythagoras addressing the fishes—The death of Regulus—Jason charming the dragon—and the birth of Orion, *Earl Darnley.* David about striking off the head of Goliah—Jacob wrestling with the angel—and a Knight and a lady, *Duke of Devonshire.* Belisarius, *Captain Townshend.* Temple on a rock, two figures, *Mr. Tomline.* Jason charming the dragon, *Marquis of Bute.*

ROSSELLI, COSIMO.—Christ on the cross, angels, cherubims, SS. John, Dominic, Peter, and Jerome, *Mr. Maitland.* The Virgin and Child enthroned, angels, SS. Andrew, John, Bartholomew, and Zenobio, *Mr. D. Bromley.*

ROTHENHAMER, JOHN.—The Seasons (four pictures)—The Judgment of Paris—and The Destruction of Niobe's Children, *Hampton Court.* The Adoration of the Shepherds, *Earl of Ellesmere.* Holy Family (small), *Duke of Sutherland.* Pictures by, *Duke of Devonshire.* Paul at Lystra, *Lord Northwick.* A Bacchanal, *Mr. M'Lellan.*

ROUSSEAU, JAQUES — Architectural Ruins, three paintings—and Buildings, two paintings, *Hampton Court.*

RUBENS, SIR PETER PAUL.—Diana departing for the chase—and Abraham and Melchisedech (sketch), *Mr. Baring.* Descent from the Cross—and the Assump-

tion of the Virgin, *Mr. Holford.* Two small sketches, *Hon. F. Phipps.* Landscape, with the rainbow, *Marquis of Breadalbane.* Portrait of a man seated, *Mr. Neeld.* Charles V. receiving some Citizens of Antwerp (sketch)—and The Legend of St. Mark (sketch), *Mr. Morrison.* Shepherd with his flock in a wooded landscape, with water and a bridge, *Lord Carlisle.* Portrait of a Commander, *Sir A. Rothschild.* Christ upon the globe with four saints, *Miss Bredel.* Helena Fornyn, *Mr. W. Ellis.* The Infant Christ, and young St. John, *Mr. Wombwell.* The Discovery of Achilles among the Daughters of Lycomedes (sketch)—and other sketches, *Earl Brownlow.* The Virgin holding the child standing on her lap, *Mr. Forster.* Queen Tomyris dipping the head of Cyrus into a vessel full of blood—Children blowing soap bubbles—Three men attacking two lions—Triumphant entry of Henry IV. after the Battle of Ivry (sketch) Jupiter surrendering the dominion of the world to Love; Venus and Cupid—and a wild boar hunt, *Earl of Darnley.* A Prelate praying—and the same subject, *Col. Wyndham.* A Bacchanalian Festival—Lot and his family leaving Sodom—The Return from Egypt—A Roman Charity—Portrait of Paracelsus—The Adoration of the Kings—A Holy Family—The Donor of the Picture and his family worshipping Christ, who is blessing a child—A Virgin and Child—Catherine de Medici—Helena Forman, followed by a page—Perseus and Andromeda—The Virgin and Child enthroned: four angels, SS. Catherine, Barbara, Dominick, three monks; Arch-duke Albert and his Duchess, kneeling, *Duke of Marlborough.* Horrors of War (small repetition)—and Adoration of the Magi (small sketch), *Marquis of Lansdowne.* Holy Family—Marriage of St. Catherine—Marriage of Henry IV. and Marie de Medicis—and Portrait of Elizabeth de Bourbon, *Duke of Sutherland.* The Triumph of Julius Cæsar: A free version of the fifth in the series on the same subject, by Andrea Mantegna, *Mr. Rogers.* Venus lamenting Adonis—and a Landscape, *Mr. Hope.* Pythagoras (fruit and animals by Franz Snyders)—Farm of Lacken—The Assumption of the Virgin—St. George and the Dragon—Pan and Syrinx—The Fal-

coner—and Family of Olden Barneveldt, *Buckingham Palace.* St. Theresa kneeling before our Saviour—Mercury bearing Hebe to Olympus—and Portrait of a lady holding a fan, *Earl of Ellesmere.* Sarah dismissing Hagar—Ixion embracing the cloud—Rubens and his first wife—Two boy angels—Landscape, peasants getting in the harvest—The Wise Men's offering and Conversion of St. Paul (sketch)—Abraham and Melchisedec—The Israelites gathering manna—The Four Evangelists—and The Fathers of the Church, *Marquis of Westminster.* Conversion of St Paul—Holy Family—and Woman taken in adultery, *Mr. Miles.* The "Chapeau de Paille"—and The Triumph of Silenus, *Sir R. Peel.* The Horrors of War (study)—Landscape, moonlight—and Ditto, woody scene, *Mr. Rogers.* Battle between Constantine and Maxentius (sketch), *Miss Rogers.* Family of Lord Arundel, *Duke of Norfolk.* Portraits of Lord Arundel—of Ignatius Loyola—and of Marquis Spinola, *Earl of Warwick.* The Wolf Hunt—The Chase of Diana—Rape of the Sabines—Reconciliation of the Sabines and Romans—and Nature unveiled by the Graces, *Lord Ashburton.* View of the Escurial, Venus with her nymphs returning from the chase, *Lord Radnor.* Shipwreck of Æneas, *Mr. Hope.* The Assumption of the Virgin—Landscape, Sunset—and Christ and John as children, with the Lamb, *Lord Pembroke.* Landscape, peasants and flocks, *Mrs. West, Stephen's Green.* The Meeting of Jacob and Esau (sketch)—Virgin and Child, SS. Joseph and Anna—Discovery of Achilles (in grisaille)—St. Sebastian—and a Female portrait, *Mr. Munro.* Holy Family, *Marquis of Drogheda.* Christ giving the keys to St. Peter—and Holy Family, with SS. Joseph, John, and Elizabeth, *Marquis of Hertford.* Rubens and his wife, with fruit by Snyders, *Hon. R. H. Child, M.P.* Landscape, small, *Mr. S. Rogers.* Prometheus—A Holy Family—Lot and his daughters—Three Women gathering fruit (painted by Snyders), Cupid presenting one with a bunch of apricots—Venus and Cupid dissuading Adonis from the chase—A Bacchanalian Procession—and The Rape of Proserpine, *Duke of Manchester.* The Holy Family, *Mr. James Morrison.* The Descent

from the Cross—and Hugo Grotius, *Lord Arundel of Wardour*. A Sposalizio—and the Baptism of Philip in a landscape, *Lord Northwick*. The Virgin presenting the Casula to St. Ildefonse; four female saints, the Infanta Isabella, and the Arch-duke Albert, *Mr. Martin*. The Virgin seated, holding the Child; the infants SS. John and Elizabeth, and a lamb, *Earl of Lonsdale*. Study of a Head, *Glasgow College*. Daniel in the Den of Lions—Venus rising from the sea; the Graces; Cupid and Psyche—and A Male and Female Centaur in a landscape, *Duke of Hamilton*. The Adoration of the Shepherds, *Lord Hopetoun*. The daughter of Herodias receiving the head of John the Baptist—and Thomas Howard, Earl of Arundel, *Earl of Carlisle*. The Virgin and Child, SS. John and Joseph, *Mr. Ingram*. Portrait of a General, *Mr. Wentworth*. Holy Family (sketch)—Virgin with the Child, crowning SS. Catherine, Christian, and Margaret; and four angels — A Shepherd caressing a seated female—and The discovery of the child Erechthomus, in a landscape, *Duke of Rutland*. The Prodigal Son; a farm yard, milk-maid, horses, cows and pigs—and Three figures, with fruit by Snyders, *Mr. Fountaine*. Landscape, with the rainbow, *Earl of Orford*. David, with the Elders, presenting a thank-offering on the return of the ark—and Don Ferdinand, Governor of the Netherlands, *Earl Spencer*. The dead Abel, his dog, *Duke of Bedford*. Boy and horse, with fruit by Snyders — and the Adoration of the Kings (sketch), *Marquis of Bute*. St. Bavon—The Judgment of Paris—The Brazen Serpent—An Apotheosis—Holy Family, with St. George, Saints, and Angels—Rape of the Sabines—Peace and War — Landscape, Rubens' Chateau—and Ditto, Sunset, *National Gallery*. Rape of the Sabines (sketch), *Lord Ashburton*. Diana and Two Nymphs reposing, *Hampton Court*. Mary Magdalen anointing the feet of Christ—St. Martin dividing his cloak with a poor man—Holy Family—Winter—Summer, going to market—John Walderus, Bishop of Antwerp—The Two Ferdinands—Rubens—Philip II. of Spain on horseback—Elizabeth Brandt—Archduke Albert on horseback—and a Middle-aged Man, *Windsor Castle*. Four

Saints (small sketch)—Samson and Dalilah—St. Barbara—Shepherd and Shepherdess—Maria Pypeling, Mother of Rubens—Woman in blue drapery—The Three Graces (en gresaille)—Mars, Venus, and Cupid—Landscape—and a Sketch, *Dulwich Gallery.*

RUGENDUS, GEORGE PHILIP.—Military subjects (eight pictures), *Hampton Court.*

RUTHHART.—A Bear Hunt—and Two others, *Earl of Shrewsbury.*

RUYSDAEL, JACOB.—A bridge over a stream between two hills; a woman on a grey horse, drover and cattle by A. Vandervelde, withered branch of an old tree, *Mr. Hope.* A dark forest with sunlight—and a Wood with water, *Baron L. Rothschild.* View of a Canal—and a Marine view, vessel with red sail,—another marine view, *Mr. Munro.* Marine view, with six vessels and view of coast town—The Corn Field—and Ruins and water, *Mr. Baring.* Castle, mill and village, in the neighbourhood of Haarlem, *Mr. Holford.* Winter landscape with windmill—Ruins near a village, water, with ducks—A watermill, with hills—Ruins and water—A waterfall, *Mr. Wynn Ellis.* Wood and water, with three cows, *Mr. Ford.* A Landscape with oaks, figures and cattle by A Vandervelde, rain—and a winter landscape, *Hon. E. Phipps.* The same subject, *Lord Ward.* The Coast at Schevening, with figures by A. Vandervelde, *Mr. Neeld.* Wood and water, *Mr. Heusch.* A wooden bridge over a stream, *Mr. Morrison.* A ruin in a landscape, *Miss Bredel.* A stream with oaks—Four oaks, towers, and water—and tree, wood and plain, *Mr. Wombwell.* A plain, with cows and sheep by A. Vandervelde, *Earl Brownlow.* A waterfall, *Mr. Oppenheim.* Two landscapes, *Mr. Hawkins.* A large landscape, *Mr. Labouchere.* View of the Y, *Mr. Forster.* A waterfall,—another, *Colonel Wyndham.* Cornfield, sand hill, oak, and water, *Worcester College, Oxford.* A Landscape, *Mr. Vivian.* A waterfall in a landscape, *Lord Northwick.* The same subject, *Mr. Martin.* Three riders watering their horses, and anglers by Wouvermans; oaks, and a stream, level country—and Marine view, with vessels and coast, *Edinburgh Royal Institution.* Town and lake of Kat-

wych, sea view—and Two anglers, ducks and water, woody landscape, *Mr. M'Lellan.* A woody landscape, *Duke of Buccleugh.* A canal, houses, and trees, *Mr. C. Wynn.* Marine view, a breeze—and Ditto, with coast in foreground, *Duke of Rutland.* Marine view, vessel with brown sail—Ditto, with cloudy sky—A plain with fields in sunshine—and A Landscape (small), *Mr. Fountaine.* Marine view, storm and sunshine, *Earl of Orford.* Hill, ruin, waterfall and sheep—Two shepherds, sheep and village—and Interior of a church at Amsterdam, figures by Wouvermans, *Marquis of Bute.* View near the Hague—two Landscapes, *Dulwich Gallery.* Another, *Soane's Museum.* Cottage and windmill, with bleaching grounds, *Buckingham Palace.* View in the neighbourhood of Haarlem—Landscape ("Charcoal Burners") — Ditto, cloudy effect, two peasants with sheep—The Old Gate of Amsterdam—and View of an open country, with steeples in the distance, *Earl of Ellesmere.* Landscape, herdsman, cattle, and goat, *Duke of Sutherland.* The Waterfall—Winter landscape in Holland—and Forest scene, with sportsmen, *Sir R. Peel.* Rustic mill and waterfall, *Mrs. West, Stephen's Green.* Three Landscapes, *Earl of Macclesfield.* View of Schevening, *Earl of Carlisle.* A storm at Sea, vessels beating into harbour—Landscape, with river and vessels—and Hay cart, two men on a road, and stream, *Marquis of Lansdowne.* Villages, groves, meadows and corn-fields, figures by A. Vandervelde—and a Large waterfall, between rocks, *Mr. Sanderson.* A waterfall, *Marquis of Exeter.* The Corn Field, *Mr. Chas. Cobbe.* Man and dog on the bank of a pond—Sunshine after a storm, figure of traveller by A. Vandervelde—Man fishing in a pond—Man driving sheep, and traveller with dog—and Village, with tower in distance, *Lord Ashburton.*

RUYSDAEL, SOLOMON.—The Ferry Boat, *Mr. W. C. Colville.* A River scene, *Earl of Macclesfield.* Landscape, with cows, trees, and village, *Mr. Galton.* Landscape, with ferry, *Mr. B. Weld.* A Landscape, *Duke of Hamilton.*

RUYSCH, RACHEL.—Flowers, *Mr. Wombwell.* The same

subject, *Earl of Shrewsbury*. A bunch of flowers, *Mr. M'Lellan*.

SABBATINI, ANDREA (Salerno). — St. Catherine—and St. Rosalie, *Earl of Ellesmere*.

SABBATINI, LORENZO.—The Presentation in the Temple, *Mr. Neeld*.

SACCHI, ANDREA.—One example, *Duke of Devonshire*. St. Bruno at his devotions, *Marquis of Westminster*. Christ bearing his Cross, *Mr. Rogers*. One example, *Marquis of Exeter*.

SACHTLEVEN, HERMANN.—An Interior, *Mr. W. Jenkins*. A Landscape, *Mr. H. T. Hope*.

SAN TRIANO, MANZUOLI DI.—The Annunciation, *Mr. H. T. Hope*.

SALVIATI, F. R.—The Salutation, *Earl of Yarborough*.

SANTA CROCE, GIROLAMO DI.—The Virgin and Child and little St. John, two male and two female saints —The Resurrection of Christ, *Lord Northwick*. A Saint suffering—The Resurrection of Christ, *Liverpool Royal Institution*. A Male Portrait, *Duke of Hamilton*.

SANTI, GIOVANNI.—Portrait of a boy, *Mr. Dennistoun*.

SARACINO, CARLO (Veneziano). —The death of the Virgin, *Earl of Carlisle*.

SARTO, ANDREA DEL.—"The Madonna del Sacco" (a small study)—A Riposa—His own portrait—and Portrait of a young Florentine Lady, *Marquis of Lansdowne*. A Holy Family, *Duke of Sutherland*. The same subject (duplicate of the Louvre picture)—The Countess Mattei—A Holy Family—Head of the youthful Saviour holding a globe—and Head of the young St. John holding the cross and scroll, *Marquis of Westminster*. Head of the Young St John, *Mr. Rogers*. Dead Christ, weeping Virgin, and two Angels, *Mr. Munro*. His own Portrait—A lady holding a music-book—A young man with a round hat—Joseph making himself known to his brethren—A Saint distributing alms —and Illustration of a Legend, *Earl Cowper*. The Virgin and Child, SS. John and Ambrose, *Sir Colt Hoare*. The Virgin and Child with St. John, *Mr. Miles*. Portrait of his wife as the Magdalen, *Duke of Hamilton*. Holy Family, *National Gallery*. Head of a Female

—and the Virgin and Child, *Windsor Castle.* Holy Family, *Earl of Ellesmere.* The Virgin seated on the ground pressing the Child to her, who is standing looking at St. John, two Angels, another playing on the violin, St. Anthony of Padua, *Marquis of Hertford.* The Virgin seated, caressing the Child on her lap—St. John the Baptist, *Mr Baring.* The Virgin and Child, two Saints and an Angel, *Mr. Holford.* The Virgin and Child with the little St. John, *Mr. Neeld.* A Carità, *Mr. Ashburnham.* The Fathers of the Church, *Duke of Buccleugh.* Portrait of his wife, *Earl of Shrewsbury.* Portrait of Michael Angelo, *Mr. Tomline.* Virgin and Child holding a globe, female Saint, *Marquis of Bute.*

SASSOFERRATO (Giovanni Battista Salvi).—The Madonna, *National Gallery.* Virgin and Child, *Duke of Sutherland.* The same subject, with St. John, *Marquis of Westminster.* The Madonna, *Earl of Ellesmere.* The same subject, *Duke of Devonshire.* A Holy Family, *Mr. Munro.* The Virgin gazing upwards, *Mr. Baring.* The Annunciation, *Mr. Seymour.* A Holy Family, *Duke of Wellington.* The Last Supper (from Raphael), *Duke of Bedford.* The Madonna, *Earl of Darnley.* The Virgin and Child, *Earl of Lonsdale.* The Madonna, *Duke of Hamilton.* One example, *Captain Stirling, M.P.* The marriage of St. Catherine, *Earl of Orford.* The Virgin and Child, with Joseph kissing his hand—The Virgin holding the sleeping child—and the Madonna, *Marquis of Bute.*

SAVERY, ROLAND.—Lions in their den—and a Landscape, *Hampton Court.* Lady and gentleman on horseback, rustics offering game, *Fitzwilliam Museum.* Orpheus charming brutes, *Duke of Marlborough.* One example, *Duke of Devonshire.* Another example, *Marq. of Bute.*

SCARLEZZINO DA FERRARA.—Christ and his disciples at Emmaus, *Earl of Ellesmere.*

SCHAGEN, G.—Young woman nursing a child, boy eating porridge, and two other figures, *Earl of Ellesmere.*

SCHALCKEN, GODFREY.—Lot and his daughters—and a Magdalen by candle-light, *Hampton Court.* "Le Roi Détroussé"—A musical party—and a Lady drawing a curtain, holding a candle, *Buckingham Palace.* Lesbia

weighing jewels against her sparrow, *National Gallery*. A girl shading a candle with her hand, *Duke of Northumberland*. A smoker by candle-light, *Mr. H. T. Hope*. A male portrait, *Mr. Baring*. A scullery wench scouring a pan by candle-light, *Miss Bredel*. One example, daylight, *Mr. Oppenheim*. A girl and a boy, daylight—and a similar subject, *Duke of Rutland*. A lady at a table teaching a dog to sit up, *Marquis of Lansdowne*.

SCHELFHOUT.—Coast scene, *Mr. Baring*.

SCHIAVONE, ANDREA.—Tobit and the Angel (small landscape)—Jacob stealing his father's blessing—Pilate delivering up Christ—Judgment of Midas—Departure of Briseis—and landscape with figures, *Hampton Court*. Christ before Pilate—Marriage of St. Catherine, *Earl of Ellesmere*. The same subject, *Marquis of Exeter*. The finding of Moses—and an Entombment, *Duke of Sutherland*. The expulsion from Paradise, *Lord Yarborough*. St Jerome in the desert, *Duke of Devonshire*. Cupid and Psyche, *Mr. Munro*. The woman taken in adultery, *Marquis of Westminster*. The same subject, *Mr. Neeld*. A Boat, several persons entering—and the Nativity of the Virgin, *Miss Rogers*. A Flagellation, *Earl of Darnley*. Rustics in a landscape, *Marquis of Lansdowne*. Venus and Cupid, *Lord Northwick*. Pilate washing his hands before Christ, *Duke of Hamilton*.

SCHIAVONE, GREGORIO.—Virgin and Child, dead Christ, with angels and saints (winged altar-piece), *Mr. Denistoun*.

SCHIDONE, BARTOLOMMEO.—Cupid sleeping (study), *Dulwich Gallery*. The Virgin teaching the infant Christ to read, *Earl of Ellesmere*. Four Ladies of the house of Parma, *Marquis of Exeter*. The Magdalen, *Marquis of Westminster*. The same subject, *Mr. B. Weld*. Virgin and Child (small)—and Study of two heads for ditto, *Marquis of Lansdowne*. The Assumption of the Virgin, *Duke of Hamilton*. Holy Family, *Earl of Yarborough*. The same subject, *Duke of Rutland*. The Entombment, *Lord Ashburton*. The Holy Family, the Virgin sewing, Joseph at work as a Carpenter, *Mr. Munro*. A Riposo, *Mr.*

Baring. The Virgin, Child, and St. John, *Mr. Neeld.* The Holy Family, *Duke of Bedford.* The same subject (small), *Mr. Labouchere.* The Transfiguration, *Earl of Darnley.* The Virgin, Child, and St. Joseph, *Earl of Pembroke.* The Virgin and Child—St. John with the lamb—and An old man, *Sir Colt Hoare.* St. John the Evangelist, *Mr. Harford.*

SCHWIECHARDT.—Landscape, *National Gallery.*

SCHOREEL, JAN.—The Virgin and Child, with St. Andrew and the Archangel Michael, *Hampton Court.* An old woman, *Mr. Maitland.*

SCHÖN, MARTIN.—Death of Margaret of Burgundy, *Sir W. M. Burrel, Bart. M.P.*

SCHOONFIELD, J. H.—Hungarians at the Tomb of Ovid, *Hampton Court.*

SCHOTEL, J. B.—Sea-shore in stormy weather, with fishing boats, *Mr. Baring.*

SEGHERS, DANIEL.—Flowers round a head of the Virgin —and Flowers, *Hampton Court.* Flowers, *Dulwich Gallery.*

SEGHERS, PETER.—Three Flower-pieces, *Mr. B. Weld.*

SENILLA, JUAN DE.—St. John, *Mr. Hoskins.*

SIENA, MATTEO DA.—The Virgin with the Child, St. John and an Angel, *Liverpool Royal Institution.*

SIENA, UGOLINO DA.—The Last Supper, Judas betraying Christ, the flagellation, the bearing of and descent from the Cross, and the Entombment (large altar-piece in several divisions), *Rev. Mr. Russel.* Two Saints, belonging to the preceding, *Mr. D. Bromley.*

SIGNORELLI, LUCA.—The Virgin with the child in her lap, landscape—Conflict of St. George and the Dragon —The Angel and Tobit, SS. Jerome and Bernardino —SS. Bernard of Clairvaux, Onuphrius and Dorothea, *Mr. A. Barker.* The Martyrdom of St. Catherine, *Mr. Labouchere.* The Circumcision of Christ, *Duke of Hamilton.* One example, *Captain Stirling, M.P.* Ditto, *Mr. Stirling.*

SIRANI, ELISABETTA.—The Magdalen, *Earl of Ellesmere.* Pictures by, *Duke of Sutherland.* St. John, *Edinburgh Royal Institution.*

SNAYERS, PETER.—The Battle of Forty, *Hampton Court.* Skirmish of Cavalry, *Dulwich Gallery.*

SNYDERS, FRANZ.—Diana and Nymphs reposing—Group of Dogs—and a Boar's head, *Hampton Court.* Dead stag and pantry of provisions, *Glasgow College.* Two Dogs and a basket of fruit, *Earl of Ellesmere.* A Lion hunt—and a Bear hunt, *Marquis of Westminster.* The same subject, *Edinburgh Royal Institution.* Lion springing on a wild boar, *Sir R. Peel.* Two pictures, *Fitzwilliam Museum.* The Beggar of Antwerp, *Lord Newburgh.* A Fox hunt—and a Stag hunt, *Duke of Northumberland.* Dead game and fruit—and a Dog biting a Fox, and two Cats, *Earl of Shrewsbury.* Two large hunting-pieces, *Earl of Macclesfield.* Fruit-piece with figures by Rubens, *Mr. Fountaine.* The heads of two dogs, *Mr. Bale.* Two cocks about commencing a conflict, *Mr. Labouchere.* A Stag hunt—The Hare and Tortoise in a landscape—and Heads of Stags, *Earl of Darnley.* A hawk pouncing upon poultry—and Concert of birds, *Colonel Wyndham.* A Wolf hunt, *Edinburgh Royal Institution.* Dead Swan, peacock and deer—and Ducks pursued by a hawk, *Lord Scarsdale.*

SOGLIANI, GIOVANNI ANTONIO.—The Adoration of the Shepherds, *Duke of Wellington.* The Virgin and Child (copy from L. di Credi), *Lord Northwick.*

SOLARIO, ANDREA.—A Holy Family, *Lord Ward.* The same subject, *Earl of Shrewsbury.*

SOLIMENO.—The Virgin and Child surrounded by angels, *Liverpool Royal Institution.*

SPADA, LIONELLO.—Young man reading, *Duke of Sutherland.* David with the head of Goliath, *Sir Compton Domville.*

SPAGNA, LO (Giovanni).—The Virgin and Child, *Lord Elcho.* The same subject, *Mr. Baring.* Six Saints—and St. Catherine, *Lord Ward.* The Virgin and Child, *Marquis of Lansdowne.* The same subject, *Lord Northwick.* Ditto with male and female saints, *Duke of Hamilton.* One example, *Captain Stirling, M.P.* The Virgin enthroned, with angels bearing musical instruments, *Earl of Orford.*

SPAGNOLETTO (Giuseppe Ribera).—Duns Scotus writing his defence of "the Immaculate Conception," *Hampton Court.* Christ disputing with the Doctors in the

Temple, *Earl of Ellesmere.* The dead Christ,—a Shepherd, *National Gallery.* Christ and his disciples at Emmaus—and Head of St. Peter, *Duke of Sutherland.* Diogenes the Cynic, *Marquis of Westminster.* A witch in a skeleton (designed by Raphael), *Duke of Wellington.* One example, *Lord Arundel of Wardour.* St. Jerome hearing the Last Trumpet, *Lord Northwick.* The Flight into Egypt, *Marquis of Exeter.* The Adoration of the Shepherds, *Sir John Boileau.* St. Peter, *Lord Yarborough.* The same subject — and other pictures, *Lord Ward.* Christ as the good Shepherd, *Lord Colborne.* Archimedes—and his own Portrait, *Earl of Shrewsbury.*

SPRANGHER, BARTOLOMMEO. — The Assembly of the Gods, *Hampton Court.* Men destroyed by Dragons, *National Gallery.*

STANZIONE, MASSIMO ("the Chevalier Macime").—An Italian peasant girl carrying a cock, *Duke of Sutherland.* One example, *Mr. J. Auldjo.*

STEEN, JAN. — A Lady dressing—A Dutch revel—A Wedding Feast—Twelfth Night, "Le Roi boit"—Peasants carousing before a Public House—and the Card Players, *Buckingham Palace.* Interior of a Dutch Cottage, *Windsor Castle.* The Village School —and the Fishmonger, *Earl of Ellesmere.* The Music Master, *Sir R. Peel.* Human Life, *Duke of Wellington.* Old woman opening oysters for a man to whom a girl is presenting a glass of wine—A christening scene—and Dancing and feasting, *Mr. H. T. Hope.* Village Fête, *Mr. E. Higginson.* A farm-yard, with pigeons and fowls—the Repast ended (the artist, his wife and children). Two boors playing cards, others looking on, woman making the reckoning, nine-pin players—Boors fighting—The fat family—The lean family—The Christening—A mother asleep after a carouse, her children playing tricks, woman-servant, parrot and pigs—The Doctor feeling the pulse of a female patient—and the Murder of the Innocents, *Mr. Munro.* "The Love-sick lady," group of physician, mother, patient, nurse, and youth—Portrait of himself playing on the mandolin—The drowsy

School-master and riotous scholars — and the Wedding, *Mr. Baring.* Playing at nine-pins — and thirteen persons in social enjoyment, *Lord Ashburton.* A girl at the piano with her music-master—A man, a woman, and a child — and a Man with his wife weighing gold, *Hon. E. Phipps.* A man and a woman sleeping in the air, *Lord Ward.* A seated woman wearing a large straw hat, *Mr. Neeld.* The Sacrifice of Iphigenia, *Colonel Rawdon.* Two musicians, two females and other figures, *Mr. Heusch.* Old peasant, his wife and child saying grace before their humble meal, *Mr. Morrison.* The same subject with two children, *Duke of Rutland.* Twelfth Night, *Duke of Bedford.* A girl with a wreath, and seven other persons, *Mr. Tomline.* A love-sick damsel, her mother, and a physician—A mother sleeping after a carouse, her children and the maid-servant taking advantage of her position — Feasting and dancing, two paintings, *Duke of Wellington.* A blind beggar and two other figures, *Lord Scarsdale.* An old man bowing to two women, a boor laughing, *Miss Bredel.* A card party, *Mr. Oppenheim.* Cakes baking, *Mr. W. Lambert.* An old man seated, holding a girl by her apron, a dog, two men playing at back-gammon, *Mr. Forster.* Playing at tocadille and cards, *Earl of Shrewsbury.* An Alchemist, *Lord Overstone.* Children skating, *Mr. M'Lellan.* The love-sick damsel, her mother and the doctor, *Marquis of Lansdowne.* A concert in the air—and another example, *Lord Northwick.* The wooing, *Mr. Galton.* Old woman opening oysters for a man to whom a girl is presenting a glass of wine, boy and dog, *Earl of Lonsdale.* The sick-lady in bed, doctor and nurse, *Edinburgh Royal Institution.* A cock-fight, seven figures—A soldier plundering a farmer—A young lady listening to a lute player—An old man watching—and David and Bathsheba, *Marquis of Bute.*

STEENWYCK, HENRY (the Elder).—Palace of Dido, *National Gallery.* Church at Antwerp—and Ditto by Torchlight, *Earl of Ellesmere.* Ditto, *Duke of Devonshire.* Interior of a church—Ditto, *Mr. B. Weld.* Ditto, *Mar-*

quis of Bute. Ditto, *Marquis of Lansdowne.* Architectural study, *Mr. Hines.*

STEENWYCK, HENRY (thë younger).—St. Peter released from prison, *Windsor Castle.* St. Peter in prison (four paintings)—St. Peter delivered by the Angel, *Hampton Court.*

STEFANO, DA FERRARA.—Madonna and Child, *Duke of Sutherland.*

STOOP, THEODORE, or DIRK.—Travellers reposing, *Earl of Ellesmere.*

STORCK, ABRAHAM.—View of the Port of Rotterdam, *National Gallery.* Sea-port on the Levant, *Mr. G. Hines.*

STROZZI, BERNARDO ("Il Prete Genevese").—St. Lawrence, *Duke of Marlborough.* One example, *Lord Scarsdale.*

SUBLEYRAS, PIERRE.—Portrait of Benedict XIV., *Duke of Sutherland.* The Fall of Simon Magus, *Earl of Shrewsbury.*

SUSTERMAN, JUSTUS.—Portrait of Alessandro Farnese, *Edinburgh Royal Institution.*

SWANEFELDT, HERMAN.—Landscape (Venus presenting Cupid to Diana)—Ditto (Diana and her Nymphs reposing)—and Ditto, with cattle, *Hampton Court.* Landscapes (three paintings)—Ditto (large), *Dulwich Gallery.* Ditto, loading a vessel, *Earl of Ellesmere.* Ditto, sunlight through the trees, ram tethered to a tree, *Mr. G. C. Archer, of Mountjohn.* Italian landscape, with figures—Ditto, with man driving cattle, *Mr. Munro.* A landscape, *Colonel Wyndham.* Four landscapes, *Lord Arundel of Wardour.* Italian landscape, *Mr. Vivian.* Woman on a donkey, in a landscape, *Sir A. Campbell.* Landscape, with water, *Lord Hopetoun.* Flight into Egypt, in a landscape, *Mr. C. Wynn.* Two landscapes, *Fitzwilliam Museum.* A landscape, *Marquis of Bute.*

TASSI, AGOSTINO.—A landscape, *Mr. Baring.* Ditto, with figures by Jan Miel, *Mr. Galton.*

TEMPESTA.—Two Italian landscapes, *Marquis of Bute.*

TENIERS, DAVID.—Four Soldiers smoking—Two Soldiers at backgammon, two looking on, *Mr. Hope.*

Two Cows being milked—Two Portraits, old Man and old Woman, *Baron L. Rothschild.* Boy with pistols and other weapons, soldiers and peasants playing cards—A Village Festival—Monkeys shaving two cats —Harvest scene—and A Peasant Family, *Mr. Baring.* A Village Festival—Peasants Dancing—Seven Peasants before buildings—Group of Peasants at ninepins — and the Triumph of Galatea, *Mr. Holford.* A small Landscape, *Mr. Labouchere.* The Archduke Leopold, an Ecclesiastic, and the Artist in a picture gallery — Giving Bread to the Hungry (sketch), *Colonel Wyndham.* SS. Paul and Anthony, in a landscape, *Mr. Martin.* Landscape, with rustic dance, *Mr. Galton.* A Woman on a Horse, with a group of figures—Peasants playing at skittles in an inn-yard, *Edinburgh Royal Institution.* Peasants before a house—The Visitation—A Village being plundered—and a cow being milked; other cattle, and landscape, *Mr. M'Lellan.* Group of Card Players, with women coming from a cellar—and Sea-Shore, with fishermen and fish, *Sir A. Campbell.* A Stable, woman milking a cow, and giving a bowl to a child—Woman leading a drunken man, in a landscape — the Counting-House of the artist — and a Moonlight scene, *Duke of Hamilton.* Two Landscapes, *Captain Stirling, M.P.* Bridge and a house, with three figures in foreground, one angling—Temptation of St. Anthony—the Artist playing the violin, his wife singing, seated on a bank—Man carrying a rake, talking to woman with a pitcher—and an Old Woman with a basket ascending a bank, followed by a man, *Marquis of Lansdowne.* Four Boors, two playing at cards—A Village Fête, near a chateau—Ditto, in an inn-yard (two paintings)—and Ditto, drinking and dancing—A Village Fair—"Le Tambour Battant"—Kitchen scene, old woman paring turnips—Landscape, with rocks, two men in conversation—Ditto, companion—Les Pêcheurs Flamands—Landscape, before a farm-house—Lady playing the guitar—and the Alchemist in his laboratory, *Buckingham Palace.* Winter scene in Flanders—An Alchemist in his study—Group of six boors (interior)—Cottage, a Dutch Ker-

mis, village fair—Village Wedding—Six boors drinking and gambling—the Traveller—and Game of Nine Pins, *Earl of Ellesmere.* A Witch performing incantations—and Ducks in a reedy pool, *Duke of Sutherland.* Teniers, his Wife, and Gardener—Farmer's Family saying grace—and Boors smoking, *Marquis of Westminster.* An old Man surprised by his wife caressing a girl—A Magician frightened by the Spectres he has raised—The Chateau of Teniers—Spring—Summer—Autumn—and Winter, *Sir R. Peel.* Five Boors drinking outside a Dutch cabaret, *Mr. Rogers.* The Backgammon Players—an old Boor toying with a Girl surprised by his wife—and an old Woman seated, with a dog in her lap, smelling a pink, *Lord Colborne.* The Temptation of St. Anthony, *Mr. Neeld.* One example, *Mr. Bevan.* The Seven Works of Charity—The Angel delivering Peter—Dancing and Feasting—and other examples, *Mr. J. Morrison.* A Peasant Wedding, *Duke of Wellington.* The Artist painting his Father's portrait—and a Peasant and Gipsy Woman with her family, *Lord Carlisle.* A Scullery Woman scouring—and Peasants playing the game of La Morra, *Sir A. Rothschild.* Preparing for a Village Festival—and an old Woman with a Child, *Duke of Bedford.* A Dentist—and two Persons dancing to a bagpipe, *Miss Bredel.* Preparing for a Village Festival, *Mr. W. Ellis.* A Peasant and three Women, in a landscape, *Mr. Wombwell.* Wild duck surprised by a Sportsman, *Earl Brownlow.* A Village Festival, *Mr. Oppenheim.* Card Players, *Mr. Field.* Interior of a Barn—and Boors smoking, *Mr. Gray.* A rocky Landscape, with Peasants, *Lord Fitzwilliam.* Temptation of St. Anthony, in a landscape—and a Woman weighing gold, Man holding a bag, *Duke of Devonshire.* A Peasant bringing Fodder to Cattle in a stable, Woman with two Cows, Poultry, Farm Utensils—The Quack Doctor—Two Boors playing cards, two looking on, a group of five smoking and drinking—Illustrations of Dutch Proverbs—Five Storks among reeds, one flying—Temptation of St. Anthony in a cave—and Four small subjects, *Duke of Rutland.* A Shepherd, with dog and Flock, *Marquis of Exeter.* The

Four Elements—and three Peasants in the yard of a house, *Mr. Fountaine.* A Village Festival, *Captain Townshend.* Group of Peasants enjoying a carouse, *Mr. Tomline.* The Triumph of Neptune—Venus and Galatea — Perseus and Andromeda — the Death of Leander—Ditto (larger)—and Two pictures of Boors, *Earl Spencer.* Three Card Players, two looking on, five other figures—Plundering a Farm-house—and Rustic Merry-Making, in a landscape, *Marquis of Bute.* Landscape, with a Magdalen—Ditto, with a Hermit—Landscape (small)—a Winter Scene—Innkeeper standing at his door—Interior of a Guard-Room—Cottage, in a small landscape — Village on Fire—Sow and Pigs, Peasant standing by—a Man seated, opening oysters—Cottage, with figures—Landscape, with figures (three paintings) — Landscape, with Gipsies—Winter Scene—the Chaff-Cutter—an old Man—Head of an old Man—and Head of an old Woman, *Dulwich Gallery.* A Music Party — The Misers—Tric-Trac—and Dutch Boors regaling, *National Gallery.* Rocky Landscape, with figures—and Interior of a Grange, *Windsor Castle.* Inside of a Farm-house, *Hampton Court.* Shepherd playing on his pipe, oxen, cows, and sheep, in a landscape—the Seven Works of Mercy—an old Man with one arm holding a leash of dogs, a woman presenting him a dram, for which he offers payment—a Village Dance, in the court of a cabaret—and Portrait of himself in Spanish dress, *Lord Ashburton.* Village Scene, with his cottage, *Lord Northwick.* Adam and Eve in Paradise—and the Expulsion, *University of Dublin.* Hustle-Cap—and Lighting the Pipe, *Visct. Harberton.* Flemish Merry-Making, *Mr. B. Watkins.* Christ Crowned with Thorns—a Woman with a Cat in her lap—and The Four Elements, *Lord Ward.* Cave, with peasants praying—and a Witch Scene, *Miss Rogers.* A Village Festival, *Lord Ashburnham.* Ditto—and a Rustic Fête, with cottage, *Lord Lonsdale.* The Artist and his Family about to enter a boat—and the Temptation of St. Anthony, *Lord Hopetoun.* Market at Ghent, *Mr. Heusch.* The Artist and his Father in a Picture Gallery—Demons—a Peasant Smoking, an-

other tipsy, and three Monkeys playing cards, *Mr. Phipps.*

TENIERS (Old).—Interior of a Picture Gallery—and Ditto of a Laboratory, *Windsor Castle.* Shepherd tending his Flock, *Visct. Harberton.*

TERBURG, GERARD.—A girl reading a letter to her mother—and A girl seated at table with a gentleman, who invites her to drink champagne, *Buckingham Palace.* Girl with music book, gentleman and elderly lady, *Earl of Ellesmere.* A musical party, *Duke of Sutherland.* The music lesson, *Sir R. Peel.* A Girl reading, *Marquis of Hertford.* Signing the Peace of Westphalia, *Duke of Wellington.* A Girl playing on the lute to two gentlemen, *Lord Ashburton.* Lady and attendant, *Rev. J. A. Malet.* A Girl taking a glass of wine from a young man, old woman addressing her—and Lady drinking from a glass in her left hand, jug in her right, *Mr. Munro.* The same subject—and A lady writing a letter, *Mr. Baring.* An officer seated taking a glass of champagne, trumpeter and soldier—An officer writing, trumpeter and dog—and a lady and her music master, *Mr. Hope.* A Young lady at her toilet, her maid, a dog, a page approaching, *Baron L. Rothschild.* A Male portrait, *Mr. Vivian.* Another—and a soldier with a pipe, *Lord Northwick.* Two young ladies with music, a page bringing a glass, *Duke of Rutland.* A gentleman and his wife in his library, *Marquis of Bute.*

TIARINI, ALESSANDRO.—The Holy Family, *Earl of Ellesmere.* The Assumption of the Virgin, *Mr. Harford.*

TIEPOLO, GIOVANNI BATTISTA.—Joseph receiving Pharaoh's ring—Sketch for a ceiling (allegorical)—and two studies for ditto, *Dulwich Gallery.* A Venetian Festival, *Duke of Sutherland.* A Saint enthroned and worshipped, *Lord Ward.* The Finding of Moses—and The Landing of Pharaoh's Daughter, *Edinburgh Royal Institution.*

TILBORGH, GILLES VAN.—A Rustic Wedding—and Peasants regaling at a cottage door, *Earl of Ellesmere.*

TILBORG, EGIDIUS VAN.—A Large group of rustics, *Earl of Listowel.* Soldiers playing cards, *Mr. Galton.*

TINTORETTO (GIACOPO ROBUSTI).—Paradise (a large sketch)—SS. Jerome, Nicolas, Frances, and Stephen —A Procurator of St. Mark—A Cardinal seated—and The Council of Ten, *Mr. Vivian.* Summer—Autumn—Winter—and A Senator, *Edinburgh Royal Institution.* Moses striking the Rock—A Male Portrait—An Admiral, with a vessel at sea—The Visit of the Queen of Sheba to Solomon—The Ascension—and the Presentation in the Temple, *Duke of Hamilton.* Admiral Nicolo Capella—The Archbishop of Spalatro—and Christ and the Woman of Samaria, *Duke of Devonshire.* Joseph's Dream—and The Angels appearing to the Shepherds, *Earl of Shrewsbury.* An Old Man being crowned—and Portrait of a Doge, *Marquis of Bute.* Landscape, St. George and the Dragon, *National Gallery.* Holy Family, with St. Luke and Ignatius Loyola, *Windsor Castle.* St. George—Esther fainting before Ahasuerus—Virgin and Child—Christ brought before Pilate—The Nine Muses—A Knight of Malta—Head of a Man—and a Man, *Hampton Court.* A Venetian Gentleman with a book—The Entombment—The Presentation in the Temple—and Portrait of a Senator, *Earl of Ellesmere.* Group of musicians in a landscape, with man on horse —An Old Man with grey beard—Ditto, with black beard—A Doge of Venice—and a Pope, Friars, and Cardinals (a sketch), *Duke of Sutherland.* The Last Supper, *Visct. Harberton.* A Male Portrait, *Colonel Wyndham.* Another, *Earl of Radnor.* Picture by, *Capt. Stirling, M.P.* Rural Scene, with Peasants ploughing—Ditto, with Soldiers and Brigands—Portraits of a Cardinal—and of Andrew Doria, *Marquis of Lansdowne.* An Entombment, *Marquis of Exeter.* Adoration of the Shepherds—Two Dukes of Ferrara, with their attendants, in church—The Temptation of Christ—and Sacrifice of Isaac, *Earl of Carlisle.* The Descent from the Cross, *Lord Yarborough.* Portrait of a Monk, *Mr. Wentworth.* The Miracle of St. Mark, *Mr. Rogers.* An Allegory—Vertumnus and Pomona —The Descent from the Cross—and the Woman taken in Adultery, *Mr. Munro.* Holy Family, with St. Jerome, *Mr. H. T. Hope.* Consecration of a

Bishop, *Earl of Yarborough.* His own Portrait, *Lord Elcho.* A Procurator of St. Mark—and a Male Portrait, *Mr. Holford.* A Procurator of St. Mark, *Lord Colborne.* A Venetian Gentleman, *Sir Charles Eastlake.* The Doge Francisco Donati, *Earl Brownlow.* Juno and the Infant Hercules, *Lord Darnley.*

TITIAN (TIZIANO VECELLIO).—Holy Family, Adoration of the Shepherds — A Concert — Ganymede — The Tribute Money—and Bacchus and Ariadne, *National Gallery.* Virgin and Child in a landscape—Lucretia—Portraits of a gentleman—of the Marquis del Guasto—of Eleonora of Spain—of a Man holding a book—of another, in a black cap and furred gown—and of one, in a grey doublet, *Hampton Court.* Europa, *Dulwich Gallery.* Jupiter and Ganymede, *Mr. Munro.* Titian and Andrea Franceschini, *Windsor Castle.* Venus endeavouring to detain Adonis, *National Gallery.* The same subject, *Mr. Miles.* The same subject, *Dulwich Gallery.* The same subject, *Mr. Fitzhugh,* Bannisters, near Southampton. The Three Ages of Life—Venus rising from the Sea—Diana and Actæon—Clement VII.—and Diana and Calisto, *Earl of Ellesmere.* The Woman taken in Adultery—and Landscape, with Titian's birthplace, *Marquis of Westminster.* The Magdalen—Study for the head of Danae—Virgin, with Child standing on her lap, holding a pomegranate, St. John in front—and Venetian Portrait, *Marquis of Lansdowne.* Venus, and man with an organ, *Fitzwilliam Museum, Cambridge.* St. Sebastian tied to a tree, *Lord Elcho.* Titian's daughter Lavinia holding a jewel casket, *Earl de Grey.* The Emperor Charles V. (study)—and Christ ascending to Heaven, appearing to Mary Magdalen, *Mr. Rogers.* The Family of Cornaro kneeling before the Host, *Duke of Northumberland.* The Virgin caressed by the Child, and SS. Joseph and John—and Venus, *Mr. Munro.* Preaching of John the Baptist, *Duke of Devonshire.* Tarquin and Lucretia, *Marquis of Hertford.* Landscape, herdsman with sheep, *Buckingham Palace.* Mercury teaching Cupid to read in presence of Venus—St. Jerome in the Desert—A Cardinal—A Cavaliero of St. Mark — and A man wearing gold

chain and cross, *Duke of Sutherland.* Portrait of a Knight—and Cæsar Borgia, *Earl of Radnor.* The Infant Christ sleeping on the cross, *Lord Arundel of Wardour.* John the Baptist in the Wilderness (sketch), *Sir Colt Hoare.* Pope Paul III.—and Female Portrait, *Lord Northwick.* Machiavelli — and Margaret of Parma, *Earl of Warwick.* Philip II. and the figure of Fame, *Duke of Hamilton.* Three sportsmen with dogs, *Earl of Hopetoun.* The Duke of Parma when a child—and The Duke of Alba, *Duke of Buccleugh.* Picture by, *Duke of Cleveland.* A butcher's dog and three cats, *Earl of Carlisle.* Martin Bucer, *Mr. Ingram.* Philip II. in rich armour—St. John Preaching, in a landscape—and St. Jerome in a landscape, *Duke of Devonshire.* The Emperor Charles V.—and a Male Portrait, *Mr. Tomline.* The Daughter of Herodias, with the head of St. John, and an attendant—and the Magdalen, *Lord Ashburton.* The Holy Family—Diana and Actæon (sketch)—Christ at Emmaus—and the Magdalen, *Earl of Yarborough.* Diana and her Nymphs—and The Jealous Lord, *Lord Harberton.* Cæsar Borgia, *Earl of Charlemont.* A Riposo—and a Male Portrait, *Mr. Holford.* The Virgin and Child, *Lord Ward.* The artist and his mistress, *Mr. Morrison.* A Nobleman with a Falcon, *Earl of Carlisle.* The Magdalen—Christ bearing his cross—The Roman Emperor Otho—Andrea Navagero, Ambassador to the Court of Francis I.—and Diana and Actæon, *Earl Brownlow.* Virgin and Child, SS. John and Anthony in a rocky landscape, *Mr. Labouchere.* Europa—Venus and Adonis—A Christ—A Male Portrait—Portrait of Ariosto—and Venus with Cupid holding a mirror, *Earl of Darnley.* A Woman in a brown dress—A Man holding a pen—and Cardinal de Medici, *Col. Wyndham.* Pope Gregory and a Female Saint—St. Sebastian—and A Male Portrait, *Duke of Marlborough.*

Trevesani, Francesco.—Joseph sold by his brethren, *Marquis of Westminster.*

Treviso, Girolama da.—The Virgin and Child enthroned, *Lord Northwick.*

Tura (Il Cosmè).—St. Jerome, *Lord Ward.*

TURCHI, ALESSANDRO (L'Orbetto).—Joseph and Potiphar's wife, *Earl of Ellesmere.* Cupid visited by Psyche, *Duke of Devonshire.* The donor presented by a saint to the Virgin and Child, *Dulwich Gallery.*

UBERTINI, FRANCESCO (Il Bacchiacca). — Raphael's Madonna della casa Colonna, *Mr. Seymour.* The death of a saint, *Lord Northwick.* An allegory, *Duke of Hamilton.*

VAGA, PERINO DEL.—Portrait of Cardinal Pole, *Lord Spencer.* The divine child on the ground, adored by the Virgin, the Baptist, and several saints—above, God the Father with angels, *Lord Ward.* Mars and Venus—Cupid and Psyche—Apollo and Daphne—Pluto and Proserpine — Hercules and Dejanira—Vulcan and Ceres—Bacchus and Ariadne—Jupiter and Juno—and Neptune and Amphitrite, *Duke of Marlborough.* Portrait of a knight, *Duke of Hamilton.* The Holy Family, Christ and St. John kissing, *Earl of Carlisle.*

VALENTIN, MOISE.—A company of musicians, *Earl of Ellesmere.* The flute player, *Viscount Harberton.* Joseph's bloody garment shown to Jacob, *Mr. Martin.* Soldiers quarrelling — and the tribute money, *Earl of Lonsdale.* The incredulity of St. Thomas, *Mr. M'Lellan.* The prodigal son, *Sir A. Campbell.*

VAN AELST.—Dead game, with hunting implements—Fruit piece, *Hampton Court.* Dead game, *Mr. C. Wynn.* Two dead fowls, *Mr. M'Lellan.*

VAN BASSEN, B.—Charles the First and his queen dining in public—and the King of Bohemia and his queen, *Hampton Court.*

VAN BELCAMP, JOHN.—Edward the Fourth, *Hampton Court.*

VAN BLOEMEN, PETER (Standart).—The battle of Constantine, *Edinburgh Royal Institution.*

VAN BOCKHORST, JAN (Langen Jan).—Assumption of the Virgin, *Earl of Ellesmere.*

VAN CEULEN. — De Witt and his wife, *Marquis of Bute.*

VAN CLEEF, JOAS (Sotto Cleve).—Portrait of himself—and of his wife, *Windsor Castle.* A male portrait—

Ditto with a letter, *Colonel Wyndham.* A male portrait, *Marquis of Bute.*

VAN DELEN, DIRK.—Interior of a church, *Mr. Hope.* Rubens receiving company into his house, *Mr. Phipps.* A party at a meal—and interior of a Jesuit church, *Mr. Galton.* Buildings, *Edinburgh Royal Institution.* Interior of a church, *Mr. C. Wynn.* Ditto, with a man kneeling, *Duke of Devonshire.*

VAN DER DOES, SIMON.—A cattle piece, *Earl of Listowell.* Sheep and goats, *Mr. Galton.*

VAN DER DOES.—Joachim rejected by the priests—and the meeting of Joachim and Anna, *Lord Northwick.*

VAN DER GOES, HUGO.—One example, *Captain Stirling, M.P.* The Virgin and Child blessing the donor introduced by St. Anthony, *Earl of Shrewsbury.*

VAN DER CAPELLA.—Dutch boat, with coming storm, *Marquis of Lansdowne.* The ferry, *Earl of Ellesmere.* A calm with various shipping, *Mr. Baring.* A river view, *Mr. M. Strahan.* Vessels in a calm sea, *Mr. Munro.* A sea-piece, *Mr. Neeld.* Ships at sea (two subjects), *Duke of Bedford.* Large and small vessels in a quiet sea—and the evening sun at sea, *Mr. W. Ellis.* A sea-piece, *Lord Northwick.*

VANDERHELST, BARTHOLOMEW.—Portrait of a Lady—and of a Man, *National Gallery.* Ditto, with a pointed beard, *Hampton Court.* Portraits of a man—and of a woman, *Marquis of Lansdowne.* A group of eight persons in a landscape, *Mr. Hope.* A male portrait, *Hon. E. Phipps.*

VANDER ECKHOUT, GERBRAUT. — A picture by, *Mr. Martin.* The adoration of the kings, *Lord Northwick.* Cavaliers at backgammon, *Duke of Sutherland.* Four soldiers in a guard house, *Colonel Wyndham.* The triumph of Haman—and An officer giving his hand to a girl in a guard house, *Marquis of Bute.* Male portrait, *Mr. Galton.* SS. John and Peter healing the lame man, *Mr. Neeld.* The same subject, *Earl of Lonsdale.*

VANDER HEYDEN, JAN.—View of a Dutch town, *Dulwich Gallery.* View of a Dutch house—View of a Dutch town, with figures by A. Vandervelde, *Bucking-*

ham Palace. Ditto, with canal and drawbridge, *Earl of Ellesmere.* Entrance gate of Cologne—and a Dutch town on the banks of a canal, *Marquis of Lansdowne.* The city of Cologne looking over the Platz—and a View in Holland, *Sir R. Peel.* View of a town, *Duke of Wellington.* A church and other buildings, with figures by A. Van der Velde, *Mr. Baring.* Open place in a Dutch town, figures by A. Van der Velde, *Lord Ashburton.* A street in a Dutch town—and a Village with church, figures by A. Van der Velde (two subjects), *Mr. Hope.* Buildings, *Baron L. Rothschild.* Two pictures, with figures by A. Van der Velde, *Marquis of Hertford.* Country house and other buildings, with brick wall, trees, and figures by A. Van der Velde—and a Street in Cologne, with gateway, tower of one church, and spire of another, figures by Eglon Van der Neer, *Mr. Heusch.* Buildings with landscape, *Mr. Morrison.* Ditto, with figures by A. Van der Velde, *Mr. W. Ellis.* The same subject, *Earl of Suffolk.* Buildings, *Lord Northwick.* A wood with stags, *Edinburgh Royal Institution.* A large church — and Houses on a Dutch canal, *Duke of Rutland.* Market-place with church, figures by A. Van der Velde—and Fortifications at a sea-port, with buildings, the figures by Adrian, the vessels by William Van der Velde, *Marquis of Bute.*

VANDERBANK.—An entertainment, *Hampton Court.*

VAN DER HOECK, ROBERT.—A combat of horsemen, *Mr. C. Wynn.*

VAN DER HOOG.—Interior of a church, *Miss Rogers.*

VAN DER LEEUW.—Landscape, six cows in a meadow, *Earl of Ellesmere.*

VAN DER MEULEN, ANTON FRANZ.—Louis the Fourteenth and court on horseback, meeting a group of ecclesiastics coming from a convent, *Mr. Ford.* Travellers in a wood attacked by robbers—Louis the Fourteenth and his court (two subjects)—and Four other pictures, *Colonel Wyndham.* Louis the Fourteenth in a state carriage, *Edinburgh Royal Institution.* Louis the Fourteenth with his staff—The building of Versailles—The palace of Maeli—An encampment

(two subjects)—The march of an army—Louis the Fourteenth with his attendants—Robbers attacking a caravan—A battle—Louis the Fourteenth and his staff—Halt of soldiers at an inn door—A hawking party—and the Orangerie at Versailles, *Buckingham Palace.* Skirmish of cavalry, *Duke of Sutherland.* Two pictures, *Mr. Martin.* Cavaliers halting, *Mr. W. Brocas.* Pictures by, *Duke of Devonshire.* One example, *Marquis of Bute.*

VAN DER MEER, JAN.—Sheep in a landscape, *Mr. Wombwell.* The lady and the page, *Mr. Heusch.*

VAN DER NEER, AART.—Landscape (figures by Cuyp)—Moonlight, *National Gallery.* Evening, *Buckingham Palace.* View in Holland—and a Dutch village, *Earl of Ellesmere.* River scene at sunset, *Mr. Baring.* A Dutch canal, *Hon. E. Phipps.* Winter landscape, *Mr. Munro.* A landscape, *Marquis of Hertford.* Moonlight landscape, *Lord Colborne.* Evening landscape, with canal, *Mr. Neeld.* Winter landscape, *Mr. H. Bevan.* Moonlight, ditto—and a conflagration, *Miss Rogers.* Frozen water, with numerous figures, *Miss Bredel.* Winter landscape, with snow-storm, *Mr. Gray.* A landscape—and Ditto with sunset, *Duke of Marlborough.* Moonlight and Daylight landscape (two pictures), *Lord Northwick.* Moonlight landscape, with two men, *Mr. B. Weld.* A winter landscape, *Mr. M'Lellan.* Moonlight, ditto, *Duke of Hamilton.* The same subject, *Earl of Shrewsbury.* The same subject, *Mr. Tomline.* Winter landscape—and the same subject (small), *Marquis of Bute.*

VAN DER NEER, EGLON.—Gentleman and lady with page, and another couple arm-in-arm, *Mr. H. T. Hope.* A page holding a silver basin for a young lady washing her hands, another lady dressing, maid endeavouring to prevent a gentleman entering, *Mr. Heusch.* A girl with a book before a mirror, *Miss Bredel.* The music lesson, *Windsor Castle.* Death of Cleopatra—and a Music party, *Buckingham Palace.* The young drummer, *Earl of Ellesmere.*

VANDER PLAAS, DAVID.—Portrait of Milton, *National Gallery.*

VAN DER SPELT.—Group of flowers, *Duke of Sutherland.*

VAN DER ULFFT.—Roman ruins, *Mr. H. T. Hope.*

VANDERVELDE, ADRIAN. — Landscape, with horses, *Windsor Castle.* Ditto, with cattle, *Hampton Court.* Ditto, with cattle and sheep—and a Landscape, *Dulwich Gallery.* A hilly landscape, with ruins of a castle, a man on a grey horse, a shepherdess, two cows, and a goat—The sea-shore of Schevening—Cattle at pasture—A Dutch dairy-farm—A hunting party—Cattle in a woody landscape—and the Shepherd, *Buckingham Palace.* Meadow, two cows, a sheep, and woman milking, *Earl of Ellesmere.* Scene in a farm-yard, *Marquis of Westminster.* The same subject—Pastoral scene—and a Winter scene, *Sir R. Peel.* A cow standing in water, shepherd and shepherdess—and a Landscape, with boys bathing, cows, goat, and sheep, ruins on a hill, *Mr. Munro.* "Le rendezvous de chasse"—and a Hunting party, lady striking a horse, *Mr. Baring.* A cattle piece (two subjects), *Earl de Grey.* The hay-harvest — and Group of cows, sheep, and horses, *Lord Ashburton.* Four cows and sheep standing in water, a female mounted talking to herdsman—and a cow being milked, other cows, horses, figures, and lofty trees, *Mr. Hope.* "La Fuite de Jacob," *Marquis of Hertford.* Hilly landscape, with flocks and herds, *Mr. Holford.* Cow and sheep, still water, shepherd and shepherdess under a tree, *Mr. Seymour.* Pictures by, *Mr. H. Bevan.* One cow drinking, another lying down, five sheep, man, and woman; — Man playing the flute near a woman, cattle, ruins of castle in a landscape, *Mr. Heusch.* A boat on a canal, with figures, *Duke of Wellington.* Three cows, grey horse, sheep, and goats, woman milking a goat, another holding a child, meadow with trees, *Miss Bredel.* His own portrait, *Lord Northwick.* Herdsmen and cows in a landscape—and a Woman riding a donkey, and cattle, *Edinburgh Royal Institution.* A cow being milked, group of sheep, *Mr. M'Lellan.* An old shepherd and shepherdess with flock, *Marquis of Bute.*

VANDERVELDE, WILLIAM.—Calm on the sea-shore (small) — Calm, with vessels, Amsterdam in the distance —and Entrance of a river, *Marquis of Lansdowne.*

A breeze, view off the coast, frigate and fishing boats—A light breeze, off the Dutch coast, frigate and fishing boats—A gale, frigate and man-of-war—A strong breeze; ship of war, coasting vessel and fishing boat, *Sir R. Peel.* Vessels in a calm sea—Ditto, one firing a gun—and a Storm at sea, with ships, *Duke of Devonshire.* View on the Dutch coast, *Lord Ashburton.* Boat with red sail, frigate, stormy sea—and Fishing boat, with mainsail being lowered, stormy sea, *Mr. Hope.* Marine view, *Earl of Radnor.* A similar subject, *Earl of Pembroke.* Another, *Earl of Mount Edgecombe.* Calm sea, with vessels, *Baron L. Rothschild.* Ditto, with vessels in the foreground—State barge bearing the royal standard—A sea breeze, two vessels—and a Storm, *Mr. Munro.* A gale—and a Calm, *Lord Talbot de Malahide.* Sea-piece, *Earl of Yarborough.*

VANDERVELDE, WILLIAM (the younger).—A calm at sea—and a Gale, *National Gallery.* A calm at sea—The same subject—Vessels becalmed—and a View of the Texel, *Dulwich Gallery.* Naval victories of the English over the Dutch (twelve pictures), *Hampton Court.* A calm—Ditto, at the mouth of a river—A gale—and a Breeze, fishermen putting off, *Buckingham Palace.* Naval battle (English and Dutch)—Ditto (smaller)—The rising of a storm—Entrance to the Brill—A calm, early morning—View off the Texel—and a Fresh breeze, *Earl of Ellesmere.* A calm; two frigates, a sloop, and smaller vessels—A calm; vessels at anchor—The coast of Schevening—and a Calm; ships of war, and other vessels, *Sir R. Peel.* Several large vessels in a quiet sea—and a calm sea, *Marquis of Hertford.* Pier and vessels in foreground, ships at sea—and calm sea, with vessels, one firing a cannon, *Mr. Baring.* Several ships, two boats in foreground, calm sea, *Mr. Holford.* A calm at sea, *Mr. H. Bevan.* Numerous vessels in a quiet sea, *Mr. Morrison.* The same subject, *Sir A. Rothschild.* A pier and two boats, fishing boats, and ships at sea, *Miss Bredel.* A calm at sea (two subjects), *Mr. W. Ellis.* A sea-fight—and a calm sea, *Earl of Listowel.* Naval battle between the Dutch and

English, *Earl Brownlow.* A sea-piece, *Sir Henry Bunbury.* A calm sea, *Mr. George Field.* A fresh breeze, *Mr. Gray.* Harbour and coast, with vessels, figures and landscape by Adrian Van der Velde, *Mr. Labouchere.* A calm sea, *Earl of Darnley.* Ditto, with coast, boats and ship—Sea fight, with burning ship—Calm sea, with vessels—and Ditto, one firing, *Lord Northwick.* A sea-piece, *Earl of Lonsdale.* Calm sea, with fishing boats, *Edinburgh Royal Institution.* Ship of war firing a gun (two subjects)—and Marine view, with numerous vessels, *Mr. M'Lellan.* A calm sea, *Duke of Hamilton.* Naval battle between the Dutch and English, *Marquis of Bute.* A storm at sea, *Mr. Tomline.* Marine view, with several vessels—and Ditto, with a vessel firing a gun, *Mr. Fountaine.* A sea-piece, *Mr. Joseph Muskett.* Marine view, approaching storm—and agitated sea with vessels, *Duke of Rutland.* A large sea-piece (two subjects), *Mr. Oakover.* Marine view, stormy clouds, *Mr. C. Wynne.* Ditto, with numerous vessels (two subjects), *Mr. M. Ingram.* A sea-piece, with vessels, *Duke of Buccleugh.* Ditto, with vessel firing a gun, *Earl of Hopetoun.*

VANDER WERFF, ADRIAN.—Judgment of Paris, *Dulwich Gallery.* A Roman Charity—Lot and his daughter—and Two children with a Guinea-pig, *Buckingham Palace.* The Riposo, *Marquis of Westminster.* St. Margaret treading on the monster, *Lord Ashburton.* Venus and Cupid, *Earl of Yarborough.* A penitent Magdalen—The incredulity of St. Thomas—and Lot and his daughters, *Mr. H. T. Hope.* A nymph of Diana, *Mr. Wombwell.* Two nymphs dancing to the flute of a satyr—and Christ with the woman of Samaria, *Earl of Lonsdale.* Delilah cutting off the hair of Samson, *Mr. M'Lellan.* Adam and Eve expelled from Paradise, *Duke of Rutland.*

VANDER WEYDEN, ROGER (the elder). — Virgin and Child holding a pink, *Mr. B. Weld.*

VANDER WEYDEN, ROGER.—Christ and the Virgin, St. John the Evangelist, and the Baptist, and Mary Magdalen, *Marquis of Westminster.* An Ecce Homo, *Mr. Green.* Portrait of a man in furred cap and robe,

Earl of Darnley. The descent from the cross, John the Baptist, and St. Julian, *Liverpool Royal Institution.*

VANDYKE, SIR ANTHONY.—Henrietta Maria, *Lord Lyttleton.* William Howard, Viscount Stafford, *Marquis of Bute.* Francis Russell, fourth Earl of Bedford—Anne Carr, his Countess — Duchess of Ormond — Albertas Miræus, Chaplain and Librarian to Archduke Albert—Daniel Mytens—and his wife, *Duke of Bedford.* Lord Holland—Countess of Pembroke—and an Old Man, *Mr. Booth.* Admiral Brudenell—Henrietta Maria, *Duke of Buccleugh.* Dædalus and Icarus—Rubens, full length, standing—Penelope Wriothesley, Countess Spencer—Anne Carr, Countess of Bedford—Lady Elizabeth Thimbleby and Catherine, Countess Rivers, the latter receiving a basket of flowers from a Cupid—William Cavendish, Duke of Newcastle—and Rachel Ravigny, Countess of Southampton, *Earl Spencer.* The Duke of Richmond—and the Duke d'Aremberg, *Earl of Leicester.* Rachel, daughter of Francis, Earl of Westmoreland—and James Stuart, Duke of Richmond, *Earl of Westmoreland.* William Cavendish, Duke of Newcastle, *Marquis of Exeter.* Male Portrait (half length), *Duke of Rutland.* Earl of Devonshire (young man)—Countess of Devonshire—Lady Wharton, daughter of A. Goodwin—Johanna of Blois, afterwards Lady Rich—and Arthur Goodwin, *Duke of Devonshire.* Earl of Strafford, *Mr. Wentworth.* Ditto in armour, left hand on large white dog—Lord Archbishop of Canterbury—Henrietta Maria, monkey, and Jeffery Hudson—Arabella, second wife of Lord Strafford—Lord Strafford in armour (to the knees)—Henrietta Maria in blue silk, with gold neck chain and pendant pearls—Rinaldo and Armida—and Lord Strafford's children; William, and Ladies Anne and Arabella, *Earl Fitzwilliam.* Infant Bacchus pressing grape juice into the jaws of a tiger; two other tigers, and boy with bunch of grapes, *Mr. Wynn, Nostall Priory.* Sir John Minnes, Admiral—George Hay, Earl of Kinoul (whole length)—William Villiers, Lord Grandison (whole length)—Henrietta Maria, in white silk—Algernon Percy, tenth Earl of Northumberland—William Cavendish, Marquis

of Newcastle—Catherine, Lady Aubigny, daughter of the Earl of Suffolk—Philip Herbert, fourth Earl of Pembroke (whole length)—Sir Thomas Ailesbury—His Lady—The Prince of Wales, Princess Mary, and Duke of York — Charles I. on dun-coloured horse (study for the Blenheim) — Lord Goring — and Earl of Portland, *Earl of Clarendon.* Family of Sir Balthazar Gerbier (called Rubens; Waagen, Passavant, and Smith pronounce it Vandyck)—Gentleman in large ruff (called Rubens)—Henry, Count de Berg» (half length, oval)—and Charles I. in robes, seated, left hand on table, where lie crown and sceptre, and Henrietta Maria seated, Prince James on her arm, Prince Charles stands on his right hand, *Windsor Castle.* The same subject, *Duke of Richmond.* Mary, daughter of George Villiers, first Duke of Buckingham, married to the Duke of Richmond, as St. Agnes, with lamb and palm branch (whole length)—Thomas Killigrew and Thomas Carew, 1638—Henrietta Maria in white silk, her hair adorned with pearls and a red band, her right hand taking roses from a table, on which is the crown—Venetia, Lady Digby, seated, with dove in her hand, a male figure and two blind imps bound at her feet, symbolical of her triumph over calumny—George and Francis Villiers, sons of the first Duke of Buckingham—Prince Thomas of Carignan in armour, with baton of command—Henrietta Maria (half length in profile, for Bernini)—Beatrice de Cusance, Princess of Cantecroix (full length, ascending)—Children of Charles I.: Charles, seven years old, laying his hand on a dog; Princess Elizabeth and Mary on his right hand; Princess Anne and Prince James sitting on a stool nearly undressed on his left; a spaniel—Head of Charles I. in three positions, for Bernini—Henrietta Maria, for Bernini—Lucy, Countess of Carlisle (whole length)—Sir Kenelm Digby—Prince Charles (Charles II.) in armour, eleven years of age, pistol in right hand, his left on helmet — His own Portrait (a little older than the one in the Louvre) — Henrietta Maria (whole length)—Prince Charles, nine years; Princess Mary and Duke of York standing together; two spaniels

(copy in Dresden Gallery)—Mary, Countess of Dorset, as St. Agnes, with lamb and palm branch, seated —Charles I. on grey horse; M. de St. Antoine holding the King's helmet — and Male Portrait to the knees, *Windsor Castle.* Cupid and Psyche, *Hampton Court.* Philip, first Earl of Pembroke—His Countess—and a Commander in rich armour (called Archduke Albert), *Dulwich Gallery.* Lady in black silk with broad white collar, seated, her child in her lap—Le Clerc — Anton Triest, Senator of Ghent — St. Sebastian — and Crucifixion in Church of St. Michael, Ghent (sketch), *Earl Brownlow.* Achilles discovered among the daughters of Lycomedes, *Earl of Listowel.* The General of the Jesuits—and Two Children, *Mr. Wynn Ellis.* Six small pictures, in chiar oscuro, *Duke of Bedford.* Virgin and Child, *Sir A. Rothschild.* Armida enamoured of the sleeping Rinaldo, *Sir C. Eastlake.* Infant Christ and St. John—and Head of a middle-aged man, with ruff, *Mr. Morrison.* Henrietta Maria (bust), *Mr. Seymour.* Male Portrait, called Hugo Grotius, *Mr. Ford.* Marchioness Balbi — Scaglia, Spanish Ambassador to the congress of Westphalia — St. Martin dividing his cloak (sketch)—and the beheading of a Saint, *Mr. Holford.* Three Saints in ecstacy, worshipping the glorified Saviour (style of Rubens), *Mr. Baring.* The Virgin bending over the Divine Child, *Marquis of Westminster.* Philip le Roy, Seigneur of Ravels—His Lady (whole length)—and a Female Portrait, *Marquis of Hertford.* Henrietta Maria in white silk, extending her hand towards a table, on which is a crown—and Female Portrait, *Marquis of Lansdowne.* Two equestrian figures, one galloping, one trotting, like the Vandyke in Buckingham Palace, and a picture by Rubens in the Museum at Berlin, which has a third horseman walking, *Baron L. Rothschild.* Virgin and Child—and The Assumption of the Virgin, *Mr. H. T. Hope.* Virgin and Child; Joseph observing the dance of eight angels (one in Houghton Gallery)—John, Count of Nassau, General in the Netherlands—One of Charles I.'s children, with flowers, bust—Charles I. in black (whole length)—and Hen-

rietta Maria in white satin (whole length), *Lord Ashburton.* Margaret, Countess of Carlisle, in arm chair, and her daughter standing — and Rubens and Van Dyck, *Duke of Devonshire.* Duke of Monmouth when a youth, *Duke of Buccleugh.* Male Portrait—and Clara Eugenia Isabelle, Governess of the Netherlands, *Earl of Hopetoun.* Duke of Hamilton—Duchess of Hamilton—Head of a monk—Henrietta of Lothringen, Princess of Thalsburg (Dr. Waagen declares it a copy) —Duchess of Richmond in white silk, her son as Cupid —and William Fielding, Earl of Denbigh, *Duke of Hamilton.* Female seated—and Knight holding a sword, *Sir A. Campbell.* Henrietta Maria—and Charles I. and Henrietta Maria, *Mr. M'Lellan.* Mother and Child— Female Portrait—and Male Portrait, *Glasgow School of Design.* The Lomellini Family—Gentleman in armour—and Martyrdom of St. Sebastian, *Edinburgh Royal Institution.* Earl of Dorset (small)—and Charity, *Earl of Lonsdale.* Rubens, *Mr. Martin.* Prince Maurice—Prince Rupert—Princess of Orange—First Earl of Craven—and Duke of Richmond, with dog, *Lord Craven.* Young man with moustache and curly hair—Wife of Franz Snyders—Lady Brooke, son, and greyhound—Henrietta Maria in orange silk—Duke of Alba — Charles I. (to the knees) — David Ryckaert — Antonio de Zuniga, and Danilo, Marquis of Mirabella—and Robert Rich, Earl of Warwick, *Earl of Warwick.* Lady in armour (Minerva and Cupid), *Mr. Harford.* Virgin and Child, *Mr. Miles.* Philip, Earl of Pembroke, and his family— Charles I. in armour, holding a baton, his left hand upon a helmet, the crown upon a table (to the knees)— Henrietta Maria—Philip, Earl of Pembroke, when a youth—Children of Charles I.; Charles, Mary, and James—The Duc D'Epernon on horseback—Lady Mary Herbert, Duchess of Richmond, receiving her gloves from a female dwarf—and other Pictures, *Earl of Pembroke.* Two Female Portraits, *Mr. James Morrison.* Lord Strafford and his Secretary, Sir Thomas Mainwaring — Charles I. in complete armour on a white horse; Sir Thomas Norton, Master of the Horse, on foot beside him, bearing his helmet; a

skirmish of cavalry in background, landscape (purchased at Munich by Duke of Marlborough)—Charles I. (half length)—Henrietta Maria (half length)—The same subject (whole length)—Mary, Duchess of Richmond (life size), taking a pair of gloves from a female dwarf—Duchess of Buckingham with her two sons and a daughter—and Catherine, Countess of Chesterfield, *Duke of Marlborough.* Dorothy Sydney, Countess of Sunderland—Lucy, Countess of Carlisle, daughter of Jocelyn, Earl of Northumberland, in orange silk—Dorothy Percy, Countess of Leicester, in white silk, seated—Elizabeth Cecil, Countess of Devonshire, in white silk, with bunch of roses—Anonymous lady in dark green—Sir Robert and Lady Shirley (doubtful)—Two Female Portraits (doubtful)—Sir Charles Percy in armour (to the knees)—Anne Cavendish, Lady Rich—Mrs. Porter—Henry, Lord Percy, of Alnwick—Mountjoy Blount, Earl of Newport—George, Lord Goring, and a boy tying the scarf of one—Thomas Wentworth, Earl of Strafford—Henry Percy, Earl of Northumberland—William, Prince of Orange, as a child—and Algernon Percy, Earl of Northumberland, *Colonel Wyndham.* Charles I. (half length)—Henrietta Maria (half length)—Henry Howard, Earl of Arundel—Thomas Howard, Earl of Arundel, and his lady, Alethea—Thomas Howard, Earl of Arundel, and his son—and Henry Howard, *Duke of Norfolk.* Duke of Lennox as a shepherd (whole length)—and Lord Bernard and Lord John Stuart, sons of Esme, Duke of Lennox (whole length), *Earl of Darnley.* Family of Duke John of Nassau, landscape, background, 1634, *Earl Cowper.* Arthur, first Lord Capel—His Lady (half length)—James Stuart, Duke of Richmond (whole length)—Thomas Howard, Earl of Arundel (whole length)—James Stanley, seventh Earl of Derby, and his wife—Henry, Count de Berg, in steel armour—Lucius Carey, second Viscount Falkland—William Seymour, Marquis of Hertford—and the Infant Don Ferdinand, the Cardinal, *Earl of Clarendon.* Two Portraits—and the Finding of Moses, *Duke of Devonshire.* Bishop of Ghent, *Duke of Norfolk.* Three Children—Lord John and Bernard Stuart, sons of

Esme, Duke of Lennox—Countess of Southampton, second wife—Rachel Ravigny, first Countess of Southampton—Adoration of the Shepherds—Charles I.—Henrietta Maria — Madame Kirk, her bedchamber woman—and Charles Mallory, *Earl de Grey.* Lord Arundel—Man in black, seated—and Astronomer or Mathematician, *Duke of Sutherland.* Virgin and Child —and Male Portrait, *Earl of Ellesmere.* Christ healing the lame—Virgin, Child, and St. Catherine—Virgin and Child—Charles I. on dun-coloured horse; behind, Sir Thomas Norton, Master of the Horse (study for the Blenheim Picture)—Man in black dress, book in left hand—Three horsemen, galloping, trotting, and walking, *Buckingham Palace.* Spinola—Rubens — Thirty-seven Portraits, attributed to, (engraved)—Crucifixion (sepia drawing, heightened with white)—and Rinaldo sleeping in the lap of Armida, with Amorini, *Duke of Buccleugh.* Three half-length Portraits in one frame, *Duke of Northumberland.* Gevartius, so called—Three half length Portraits, one said to be Rubens—St. Ambrose preventing the entrance of the Emperor Theodosius to the Church at Milan (from Rubens' picture in the Belvidere, Vienna) —and the Horses of Achilles (study), *National Gallery.* The Crucifixion, *Mr. C. Tankerville.* St. Peter, *Earl of Charlemont.* Charles I.—and Henrietta Maria, *Lord Talbot de Malahide.* The Vision of St Augustine—and a Charity, *Lord Methuen.* The Family of Sir Balthazar Gerbier, *Lord Say and Sele.*

VAN EYCK, JOHN.—Male Portrait—and Male and Female (full length), *National Gallery.* St. Jerome (a miniature), *Mr. Baring.* Virgin and Child, *Mr. S. Rogers.* Adoration of the Magi, *Lord Northwick.* Virgin and Child, *Mr. Blundell Weld.* The Consecration of Thomas à Becket as Archbishop of Canterbury, *Duke of Devonshire.* Portraits of a Man and Woman, *Miss Rogers.* Virgin and Infant, with St. Barbara, *Marquis of Exeter.*

VAN GHENT, JUSTUS.—One example, *Sir C. Eastlake.*

VAN GOYEN, JAN.—Landscape, *National Gallery.* Landscape (river scene)—View on the coast of Holland—and Ditto of a town in Flanders, *Duke of Sutherland.*

View of Nimiguen, *Marquis of Westminster.* A Canal, with steep bank, *Lord Colborne.* A Marine View—and Banks of a Dutch canal, *Miss Rogers.* The same subject, *Duke of Bedford.* A Landscape, *Colonel Wyndham.* A Marine View, *Mr. Galton.* A Canal, with vessels and a village, *Mr. B. Weld.* A Dutch Canal, *Duke of Hamilton.* A Village on the banks of a canal, *Earl of Carlisle.* Sea-Coast, with a boat, *Earl of Shrewsbury.*

VAN HARP, GERITZ.—Pharaoh's Dream, *Hampton Court.* Conventual Charity, *National Gallery.* Boors regaling—and another example, *Earl of Ellesmere.* Cavaliers refreshing, *Visct. Harberton.* A Cow Stall, *Mr. C. Wynn.* Two Pictures, *Marquis of Bute.*

VAN HUGHTENBURG, JAN.—A Rencontre of Cavalry—and Burning and Pillage by ditto, *Earl of Ellesmere.* A Battle, *National Gallery.*

VAN HUYSUM, JAN.—A Landscape, *Lord Northwick.* Fruit in a china basin—and Flowers (two paintings), *Dulwich Gallery.* Flowers in a vase, *Mr. Wombwell.* Ditto in a glass vessel, *Mr. Labouchere.* Two Flower Pieces (two paintings), *Earl of Ellesmere.* Group of Fruit and Flowers, *Marquis of Westminster.* Flowers in a vase, decorated with Cupids; statue of Flora in background—and Fruit and Vase, with Poppies, *Lord Ashburton.* Roses, Tulips, and other Flowers, with nest and three eggs—Grapes, Melons, Peaches, Pomegranates, Plums, and a few Flowers, *Mr. H. T. Hope.* Three Landscapes — and a Basket with fruits and flowers behind a vase, *Mr. Heusch.* Group of flowers, *Mr. Morrison.* Ditto, *Glasgow School of Design.*

VAN LINT, PETER.—A Concert, *Earl of Ellesmere.*

VAN LEYDEN, LUCAS.—The Card Players, *Earl of Pembroke.* Martyrdom of St. Sebastian — and Joseph brought before Pharaoh, *Hampton Court.* The Crucifixion, *Duke of Norfolk.* The Evangelists John and Mark, *Miss Rogers.* The Virgin, with the Child holding a rosary, *Mr. F. Maitland.* A Female Portrait, *Colonel Wyndham.* A Country Doctor drawing a Tooth, *Duke of Devonshire.* Virgin and Child, St. Anne, two Angels, and the Donor introduced by Peter the Martyr, *Marquis of Bute.*

VANNI, FRANCESCO.—Holy Family, *Hampton Court.*

VAN OS, JAN.—Fruit and Flowers, *Earl of Ellesmere.* A Group of flowers—and a group of fruit, *Mr. H. T. Hope.* Flowers in a vase—and group of Fruit, *Lord Ward.* Two Flower Pieces, *Lord Northwick.*

VAN OSTERWYK, MARIA.—Fruit and Flowers, *Mr. Jenkins.* Flowers, *Hampton Court.*

VAN ROMEYN, WILHELM. — Landscape, with woman milking—and Cattle and Figures entering a town, *Dulwich Gallery.* Landscape, with cattle, *Earl of Ellesmere.* Ruins, with cattle, *Duke of Sutherland.*

VAN SCHENDEL.—Woman in Greengrocer's shop, with two customers, by candlelight, *Mr. Baring.*

VAN SLINGELANDT, PETER. — A Lady making lace, *Buckingham Palace.* Man offering partridges to a cook, *Earl of Ellesmere.* Child saying grace in a cottage, *Sir R. Peel.* Portraits of a Philosopher and Lady, *Mr. Wm. Harvie.*

VANSOMER, PAUL.—Portrait of Earl of Pembroke, *Windsor Castle.* Portraits of Christian I., of Denmark—of James I. (two paintings)—Ditto Head—Anne of Denmark (four paintings)—and of Henry, Prince of Wales, *Hampton Court.* Portrait of Sir Thomas Lyttleton, *Lord Lyttleton.* Portraits of James I.—of Anne of Denmark—and Prince Henry, *Lord Craven.* Portrait of Duke of Buckingham, *Earl of Suffolk.* Portraits of Thomas Howard, Earl of Surrey, and his Lady, Alethea Talbot, *Duke of Norfolk.* Portrait of Francis Bacon, Viscount St. Alban's, *Earl Cowper.*

VAN TOL, DAVID.—A Girl with a pink, *Lord Northwick.*

VAN TOL, DOMINIC.—A Girl plucking a pink, *Mr. Baring.* An elderly Woman—The Sleeping Musician—An old Man reading—and an old Woman reading, *Earl of Ellesmere.* A Schoolmaster with his Scholars—An old Man counting money—and a Cook at a window, *Mr. H. T. Hope.*

VAN TULDEN, THEODOR.—Battle of the Amazons, *Mr. Galton.*

VANLOO, G. B.—Portraits of Frederick the Great—and of Frederick, Prince of Wales, *Hampton Court.* The same subject—and Portrait of the Princess of Wales, *Buckingham Palace.*

VAN UTRECHT, ADRIAN.—A Group of Poultry, *Lord Scarsdale.*

VAN UDEN, LUCAS.—A Landscape—Ditto, with figures by Teniers, *Duke of Devonshire.* The same subject, *Marquis of Bute.* A Landscape, *Hampton Court.* A Landscape, with figures by Teniers, *Mr. Wentworth.* A Landscape, *Duke of Rutland.*

VARGAS, LUIS.—St. John the Baptist (a copy from St. John in the Wilderness, in the Munich Gallery, by Giulio Romano), *Earl of Ellesmere.* The Virgin, and Child in Glory, with the Archangel Michael subduing Satan; below, the Donor in Adoration, *Mr. D. Bromley.*

VANVITELLI, GASPARO.—Views of Roman Buildings, *Mr. B. Weld.*

VAROTARI, ALESSANDRO ("Il Padovanino").—Jephtha's Daughter, with five females, *Duke of Sutherland.*

VASARI, GEORGIO.—The Evangelist St. Mark—and St. Luke, *Mr. Baring.*

VECCHIA, PIETRO DELLA.—An old Woman telling a Soldier's Fortune, by looking at his palm, *Marquis of Lansdowne.* David presenting the Head of Goliah to Saul, *Mrs. West, Stephen's Green, Dublin.* Soldiers reposing, in a woody landscape, *Duke of Sutherland.* Picture by, *Earl of Malmesbury.* A Smith, *Dulwich Gallery.* A Portrait, *Lord Northwick.* St. Roch succouring the plague-stricken, *Mr. Martin.* Soldiers at Cards (two paintings), *Earl of Lonsdale.* The four Fathers of the Church, *Duke of Hamilton.*

VELASQUEZ, DIEGO.—Alameda at Seville, with the Roman Temple of Hercules, *Mr. Hoskins.* Pope Innocent X., *Mr. Seymour.* Philip IV. of Spain—and his Queen, Elizabeth de Bourton, *Hampton Court.* Philip IV. of Spain—Head of a Boy (in profile)—and the Prince of Spain (Balthazar Carlos, Prince of the Asturias) on horseback, *Dulwich Gallery.* Ditto (sketch), *Mr. Rogers.* Ditto, *Marquis of Westminster.* Philip IV. of Spain—Portrait, Natural Son of the Duke d'Olivarez—and Portrait of the Artist, *Earl of Ellesmere.* The same subject, *Marquis of Westminster.* The Conception, *Mr. Frere.* A Portrait, *Mr. Neeld.* The Annunciation to the Shepherds, *Mr.*

D. Bromley. Spanish Peasant Girl, *Earl of Yarborough.* An Officer in Armour, *Mr. Holford.* Maria, second Queen of Philip IV.—Isabella, first ditto—and the Duke d'Olivarez, *Mr. Ford.* Equestrian Portrait of Philip IV., *Miss Rogers.* A young Cardinal—and Landscape, with cattle and figures, *Mr. W. Ellis.* Two Cavaliers conversing with a peasant—Fête Champetre (cavaliers, ladies, and dwarfs)—Portrait of the Duke d'Olivarez—Ditto of himself—and one of the Royal Infants of Spain, *Marquis of Lansdowne.* The Adoration of the Shepherds — Philip IV. of Spain hunting the wild boar, *National Gallery.* Equestrian group, a workman addressed by a beggar—and Sir Charles Borromeo in an ecclesiastical assembly, *Duke of Sutherland.* The Water Seller, *Duke of Wellington.* St. Agatha, *Mr. Munro.* A Stag Hunt in the park of Aranjuez — Philip IV. of Spain, *Lord Ashburton.* Pope Innocent II.—Portrait of himself, *Duke of Wellington.* Portrait of a Moor—and the Finding of Moses, *Duke of Bedford.* Portraits of two children, *Earl of Carlisle.* Adrian Pulido Pareja Juan de Pareja (Velasquez' slave), *Earl of Radnor.* Virgin with outstretched arms—and Philip IV., *Mr. Miles.* Two Peasants presenting grapes to a child in the arms of a woman, *Lord Listowel.* Small Portrait, *Colonel Wyndham.* Landscape, with stag-hunt—and, a Man sleeping; a girl and a youth, *Lord Northwick.* Don Ferdinand, brother of Philip IV., *Mr. Galton.* Philip IV., *Duke of Hamilton.* The Duchess of Ossuna, *Earl of Orford.* Pope Innocent X., *Marquis of Bute.*

VENEZIANO, CARLO ("Saracino").—The Death of the Virgin, *Earl of Carlisle.*

VENUSTI, MARCELLO.—A Pietà, from Michael Angelo, *Buckingham Palace.* Silenzio, from ditto, *Marquis of Lansdowne.* Christ driving the Money-Changers out of the Temple, *Duke of Hamilton.* The Descent from the Cross (from Michael Angelo), *Earl of Shrewsbury.*

VERBOCKHOVEN.—A Cow and Sheep, *Mr. Baring.* A Shepherd and his Flock taking shelter from a storm, *Mr. Oppenheim.*

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VERNET, HORACE.—Napoleon on Horseback, *Duke of Bedford*. Four Pictures of Battles, *Marquis of Hertford*.

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VEROCCHIO, ANDREA.—Portrait of a Lady of Florence, *Miss Rogers*. The Virgin and Child, the Baptist, and an Angel, *Earl of Orford*.

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VINCI, LEONARDO DA.—Christ disputing with the Doc-

tors, *National Gallery*. Infant Christ caressing the Infant St. John, *Hampton Court*. Lucretia, *Mr. Booth*. Holy Family, "La Vierge au bas relief," *Earl of Warwick*. Flora, *Mr. Morrison*. Portrait of a man in a black cap and dress, holding a tablet, *Hampton Court*. La Vierge aux Rochers, *Earl of Suffolk*. Portrait of a Youth, *Duke of Devonshire*. Infant Jesus asleep in the arms of the Virgin—and Infant Christ, and St. John with the Lamb, *Lord Ashburton*. "La Vierge aux Rochers," *Mr. Holford*. Mona Lisa, *Earl Brownlow*. The Virgin holding the Child, *Lord Northwick*. Ditto, *Mr. Davenport Bromley*. A Holy Family, *Sir Colt Hoare*. Christ bestowing a Benediction, *Mr. Miles*. A Lady with a Vase, *Marquis of Lansdowne*.

VIVIANI ("Viviano Codagora").—Ruins and Shipping—and Ruins (figures by Jan Miel), *Hampton Court*.

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VLIEGER, SIMON DE.—View off the Dutch coast, *Earl of Ellesmere*. An agitated Sea—and a Storm at Sea, *Mr. Martin*. Sea-coast, *Hon. E. Phipps*. Marine View, *Lord Ward*. Two pictures, *Earl of Listowel*. A Thunder-storm at Sea, *Col. Wyndham*. Marine View, *Sir A. Campbell*. Ditto, with Port—and a Calm Sea, *Fitzwilliam Museum*.

VOLTERRA, DANIEL DA.—Christ lamented by his Disciples, *Earl of Suffolk*. The Entombment, *Mr. Harford*. Ditto, *Earl of Carlisle*.

VORSTERMAN, JOHN.—Windsor Castle in 1672—and Ditto, time of Charles II., *Windsor Castle*. View on the Rhine, *Dulwich Gallery*.

VOS, CORNELIUS DE.—Two Female Portraits, *Duke of Hamilton*. Male Portrait, *Fitzwilliam Museum*.

VOYS, ARY DE.—A Boy with a Book, *Earl of Ellesmere*. A Man with a Pipe, *Earl of Carlisle*.

VRIES, HANS (Frisius).—Christ in the House of Martha and Mary, *Hampton Court*. A Landscape, *Sir John Boileau*.

WATERLOO, ANTONY.—A Road through a Wood, *Earl of Ellesmere*. A level country, *Marquis of Bute*. A woody Landscape, *Mr. Neeld*. A Landscape with

water, *Mr. Ball.* Ditto, figures by Lingelbach, *Mr. Galton.*

WATTEAU, ANTOINE.—A Fête Champêtre—and Le Bal Champêtre, *Dulwich Gallery.* "Les Noces," *Soane's Museum.* A Fête Champêtre, two pictures—A Scene from Molière—Harlequin and Pierrot—and La Baiser, *Buckingham Palace.* A Musical Party—A Garden Scene (Lady with guitar)—Ditto (Cavalier with guitar)—Ditto (Cavalier and Lady near a fountain)—Fête Champêtre—and Two folding Screens, *Duke of Sutherland.* Garden Scene, *Mr. Rogers.* An Actor and Actress, *Mr. Charles Fox.* "Les deux petites Marquises"—Fête Champêtre—and Pastoral Scene, *Mr. Munro.* Fête Champêtre (two pictures), *Earl of Miltown.* Group of Ladies—and Garden Scene with figures, *Marquis of Lansdowne.* Pictures by, *Duke of Devonshire.* A Fête in the country, *Marquis of Hertford.* Two pictures, *Mr. Phipps.* The Triumph of Love, *Mr. Neeld.* Two pictures, *Miss Rogers.* A couple dancing, with persons looking on, *Miss Bredel.* Two pictures, *Mr. W. Ellis.* Several pictures, *Mr. Labouchere.* A hunting party at a repast, *Lord Northwick.*

WEENINX, JAN BAPTIST.—Landscape, *Dulwich Gallery.* Ditto, with ancient ruins, *Duke of Sutherland.* Pictures, *Duke of Devonshire.* Sea-port with numerous figures, *Duke of Marlborough.* A seated group of figures, *Mr. Galton.* Gentleman and Lady on horseback, hunting, *Earl of Shrewsbury.*

WEENINX, JAN.—Dead Game and Dog, *National Gallery.* Hawk and Sparrows, *Dulwich Gallery.* Dead Game, two pictures, *Hampton Court.* A Hare and dead game, *Buckingham Palace.* Buck and dead game—A Hare, a Swan, a Dog, and Parrot—and Dead Game, *Mr. H. T. Hope.* A dead Hare, *Mr. W. A. Mackinnon.* Ditto, *Earl of Orford.*

WILDENS, JACOB.—Landscape, with river flowing through a forest, *Earl of Ellesmere.* Landscape, with boar-hunt from Rubens, *Mr. Martin.* A Landscape, *Marquis of Bute.*

WISSING, W.—Two Portraits of Mary II.—Portrait of William III.—and Ditto of Mrs. Lawson, *Hampton Court.*

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Mr. Morrison. The Return from the Chase—and a Halt of Cavalry before a Booth, *Duke of Wellington.* Figure on a brown horse in a landscape, *Lord Carlisle.* Landscape on the banks of a river, small island in the distance, *Mr. Munro.* A Horseman with hounds in a leash—and an Inn with tents, men and horse, *Mr. Baring.* One example, *Mr. Bevan.* "La Ferme au Colombiere"—"La Blanchisseuse Flamande"—Two small figures on horseback approached by a beggar, group of figures, chateau, winding road—Landscape, with figures (small)—and another example, *Lord Ashburton.* A Woman with a spindle before a house, talking to a man holding a horse, and other figures, *Lord Colborne.* A Woman and child, and a water-carrier—Landscape, with herdsmen—A grey Horse on a hill, another ascending—and a Lady dismounting near a party of riders, *Mr. Neeld.* A Dwarf grimacing at a man with an owl, and a party of falconers—and a Hunting Party halting—Lady playing the guitar, *Sir A. Rothschild.* A Winter Landscape, with figures—and Horses in the water, *Miss Bredell.* Sandhill, with a horseman—Combat of horsemen—and a Stable, *Mr. W. Ellis.* A religious War, *Lord Northwick.* A hunting Party halting before a mansion; one teazing a dog with his falcon—Four Horsemen halting at a Smithy—A Horseman dismounting from a grey horse to light his pipe; a soldier caressing a girl; group of riders, sattlers, *Earl of Lonsdale.* A Landscape, *Mr. M'Lellan.* Man watering his horse, huntsman on brown horse, and other figures, *Duke of Hamilton.* A Stable with horses, *Lord Hopetoun.* A Stag-hunt, *Duke of Buccleuch.* A Horse being shod, *Duke of Devonshire.* Ditto, *Duke of Rutland.* A Stag-hunt, with water—A Hawking Party, in a hilly landscape, *Earl of Shrewsbury.* Hunting Dogs being fed, *Mr. Tomline.* A Stable—and Man watering his horse, *Fitzwilliam Museum.* Dancing Party, *Mr. Booth.* Mounted Party before an Inn, *Marquis of Bute.*

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WYCK, THOMAS.—An Interior, *Earl of Hopetoun*

WYNANTS, JAN.—A hilly Landscape, *Mr. W. Ellis.*

Dead Tree in landscape—and Landscape, with figures by Lingelbach, *Mr. Wombwell.* Hilly Landscape, with houses, figures by A. Vandervelde—Ditto, *Earl of Radnor.* Landscape, *Lord Northwick.* Ditto, *Mr. Martin.* Ditto, with figures by Wouvermans, *Mr. M'Lellan.* A Landscape, *Earl of Hopetoun.* Ditto, *Duke of Buccleugh.* Ditto, *Mr. C. Wynn.* Ditto, *Earl of Shrewsbury.* Ditto—Ditto (large), *Duke of Rutland.* Returning from the Chase, figures by Lingelbach, *Viscount Harberton.*—Landscape, three subjects, *Dulwich Gallery.* Ditto, *Hampton Court.* A mounted hawking party, *Buckingham Palace.* Landscape, Peasants driving cattle—Ditto, woody, hilly scene with water, two men fishing—Ditto, winding road, man and woman driving cattle—and Ditto, figures painted by Lingelbach, *Earl of Ellesmere.* Ditto, two subjects, *Duke of Sutherland.* Ditto, sandhill and water, *Marquis of Lansdowne.* Ditto, over an open country, figures by Lingelbach—and Ditto, figures by A. Vandervelde, *Sir R. Peel.* Ditto, figures by A. Vandervelde, *Mr. J. La Touche, Harristown.* Ditto, *Mr. Munro.* Ditto, with figures by Lingelbach — and Ditto, boy angling in a pond, *Mr. Baring.* Man on white horse, two on foot, large tree, thistles, and wild plant, figures by A. Vandervelde, *Lord Ashburton.*

WYTEWAEL, JOACHIM.—A Feast of the Gods, *Mr. Galton.*

ZORG.—"The Pleasant Whiff," a boor relating a story which another is anxious to dispute, *Under-Secretary's Lodge, Dublin.* Interior of a kitchen, *Mr. V. Fitzgerald.*

ZUCCARELLI, FRANCESCO.—Landscape, Jacob watering his flocks—Ditto, Meeting of Isaac and Rebecca—Ditto, Finding of Moses—and Ditto, with figures, six subjects, *Windsor Castle.* Ditto with figures, three subjects—Bacchanalian Scene—and small Landscape, with horses, *Dulwich Gallery.* Macbeth meeting the witches—and Jacob's Journey, *Marquis of Westminster.* Diana and her attendant—and Peasants in a Landscape, *Earl of Charlemont.* Europa and the Bull, *Sir C. Coote.*

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ZURBARAN, FRANCISCO.—Saint Francis, *National Gallery.* Holy Family—St. Andrew—St. Martin—and a Saint, *Duke of Sutherland.* Flight into Egypt, *Lord Clarendon.* Eight Pictures of the Patriarchs, *Lord Auckland.* His own Portrait—A Young Lady—and a Magdalen, *Mr. Ford.* St. Francis with the Stigmata—and St. Justine, *Mr. Hoskins.* John the Baptist, *Lord Northwick.*

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